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# KERAMIC STUDIO

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JAN 28 1913

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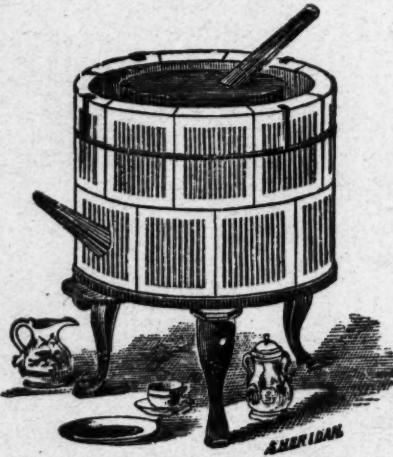
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A MONTHLY MAGAZINE FOR THE  
CHINA PAINTER AND  
POTTER

1910/11  
R 738 V.12  
Volume Twelve

MAY 1910 to APRIL 1911 INCLUSIVE



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SYRACUSE, N. Y.

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AND CRAFTSMAN

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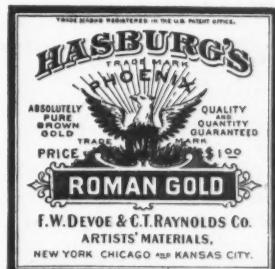
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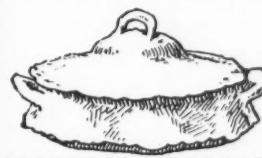
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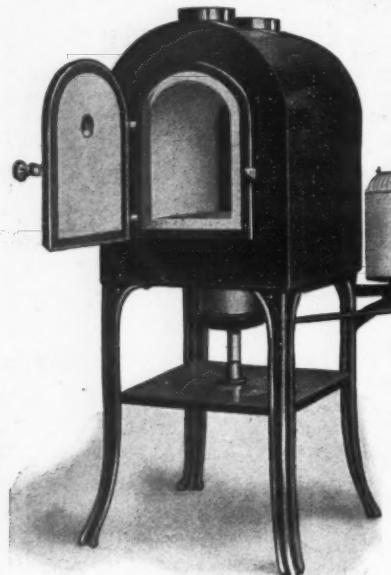
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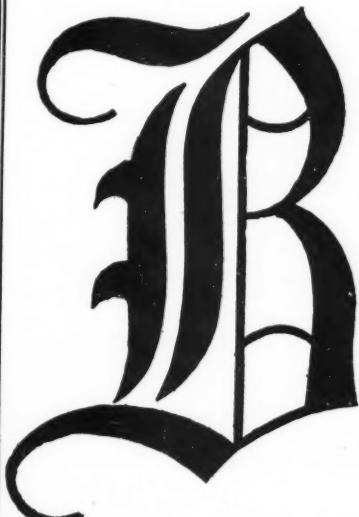
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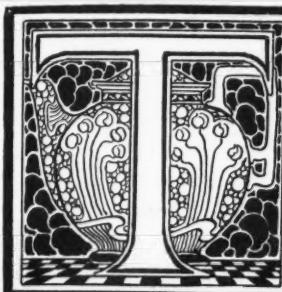


# KERAMIC STUDIO

Vol. XII. No. 1

SYRACUSE, NEW YORK

May 1910



HIS month we show the beginnings of the club work of the Portland, Oregon, Club. The Secretary, Mary D. Maginnis, writes: "We are making a fight for original work and find your magazine a great help in our trouble. We all enjoy and appreciate the KERAMIC STUDIO and hope to see it succeed far beyond expectations. The Oregon Keramic Club is six years old with eighteen members, ten of whom are working members. Every December we hold an exhibition and sale and this year's was the most successful of all, with more visitors and press notices than heretofore."

We congratulate the Club on so good a start and feel sure that another year will see a great stride in advance after they have had a course with Mrs. Kathryn E. Cherry, instructor in china decoration and ceramic design for the American Woman's League, as we understand they are expecting to take up the work with her. They have made an excellent selection, as we know of no one so capable of giving the best of instruction by correspondence.

+

We are in receipt of the announcement of Mr. Marshal T. Fry's summer class at Southampton, L. I. The surroundings are ideal for art study and Mr. Fry most inspiring as a teacher. The field covered in the classes is a wide one, including drawing and painting, designing, illustrating, ceramics, both overglaze and pottery building.

+

We have come to the conclusion that almost every ceramist in California received a gold medal and grand prize at the Oregon exposition. First we received notice that a lady was the recipient. That brought a protest from the whole San Francisco Ceramic Club. We corrected the statement, upon which we received a protest from the Los Angeles Club and a manufacturer, who claimed his firm was the "one and only." We are not going to take back anything more but apologize to everybody for not doing in the first place what we are doing now—writing to the "authorities that be" in Oregon, and we will publish the reply and wash our hands of all responsibility. In the meanwhile we are convinced from what we have seen of the work of the California ceramic contingent that they all deserved a prize.

+

Once more we count the passing years. This is our eleventh anniversary. Will you join us in wishing that the next eleven years will show as much progress in ceramic art as those we have passed and that KERAMIC STUDIO may then be still leading the onward march.

+

Spring is again with us. Will not our students and designers turn their attention this year to the Delphinium or Perennial Larkspur. It has such wonderful decorative possibilities. And then there is the Aconitum or Monk's Hood, Penstemon, Salpiglossis. Do try these and send us some studies.

## LEAGUE NOTES

If the National League of Mineral Painters disbands at the triennial meeting May tenth it will not be for lack of funds but because of loss of interest in it by the Ceramic Clubs who were responsible for its organization and whose officers were at that time alive to the advantages of such an organization for their members.

The work of the League for the past six years has been done by officers elected from members of the Chicago Ceramic Art Association. These officers have been forced by the work of the League to neglect the work of the local Club, and while the result has been great improvement in ceramic decoration throughout the country it has interfered with the growth of the Chicago Club by depriving it of so much of the work of many of its best designers, consequently the feeling in Chicago is strong against continuing the League, unless some club in another city will undertake the work for a while. No Ceramic Club in any other city has as yet responded to the appeal embodied in the resolutions adopted at the annual meeting last May.

The formation of many Art Craft Societies in the larger cities which give the china decorator opportunities for exhibiting with other craftsmen has had its influence in lessening the interest of Ceramic Clubs in the Annual Exhibition of the League and they have as a result become too small and unimportant to be representative of League work.

The increased interest in the Study Course each year has practically made of the League a correspondence school, which entails an enormous amount of work upon the officers. Through this study course the League has given for the past six years to every member desiring them six criticisms on their designs by one of the best designers in the country absolutely free. So great an opportunity for ceramic decorators will probably never be equalled. This has only been made possible for the League to do by the kindness of the Editors of KERAMIC STUDIO in giving space each month to be devoted to the interests of the League and through the efforts of the different officers of the League who have given freely of their time and efforts for the work.

It has been the custom of these officers in the past to mail to previous members of the League, as far as their addresses could be traced, all communications regarding the work of the League. This has been done with the hope of reviving their interest in the League and not because they were still considered members. Only those members whose dues are paid for the fiscal year ending with the triennial meeting can be considered members in good standing and are the only ones entitled to a share in the division of the funds to be made if the League disbands. Such members should send to the Treasurer of the League, Miss Minnie C. Childs, 4742 Evans Ave., Chicago, any changes that have been made in their address during the year.

All clubs who owe the League for the travelling exhibition or for dues of their members are hereby requested to send same to the Treasurer at once.

The triennial meeting will be held in Trustees Room at the Art Institute, Chicago, May 10th at ten o'clock.

MARY S. FARRINGTON.

710 Barry Ave., Chicago.

President N. L. M. P.

## A COURSE IN CHINA DECORATION

By JETTA EHLERS

(Courtesy of the American Woman's League)

CONTINUED

## SECOND LESSON—OVERGLAZE PAINTING

## INTRODUCTION

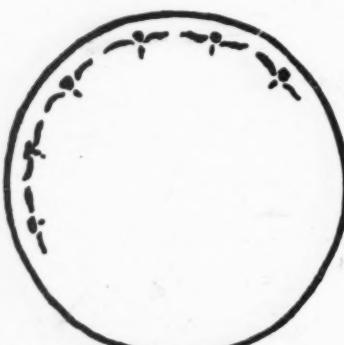
TRUE decoration is the application to an object of ornamentation which enhances the object's beauty of form and line. True ornamentation must never conflict with the purpose or utility of the object to which it is applied. A plate is made to hold food; any decoration placed upon it must be considered as a part of the plate. The finished plate must be a frame for the food and not a picture.

"Fitness to purpose" is a good motto to keep before you. A design which an architect would use on a building might be a very good design and still be highly unsuitable for a plate.

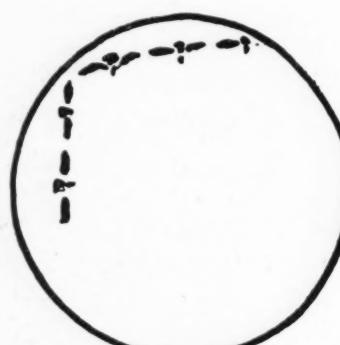
Many china painters lose sight of the fact that this work comes under the head of "decorative" or "applied" art. When a flower is painted naturally on a plate, its general growth being observed, the plate becomes just a background like a canvas, and the finished plate enters the picture class. The naturalistic or realistic kind of work is not the highest form of decorative expression. It may attract you at first but it rarely gives permanent satisfaction.

A plate is, as we observed before, created primarily as a thing for use, and this point should be considered first.

Bear in mind, in planning your work, the "structure" of the object you are to decorate. To be harmonious the decoration must conform to the structural lines. In this particular lesson, for instance, we have as a structural line the circle.



No. 1



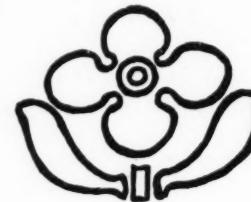
No. 2

Here are two illustrations of this principle. In illustration 1, the decoration follows the structural line, and the lines of the design all flow with the circle and are harmonious. In illustration 2, the lines do not follow in any way the curve of the plate. The result is inharmonious and creates a feeling of irritation. Another important point is "proportion." In decorating a plate, if the decoration is to be a border, think of the proportion of the width of the border as compared with the undecorated space. In planning your plate border in this lesson avoid a division into four parts. As a rule such a division is not good in a circle. It is usually too nearly even to be interesting. An uneven division such as three, five, or seven has more variety and is, therefore, more artistic. A division of six or eight is a happy one because it makes it possible to have alternating motifs.

The leading thought in art is to express beauty, and the greatest art is that which expresses beauty in the simplest

way. Use forms of nature just so far as they will serve the purpose of your design. Use such forms only as will fall into beautiful lines and shapes. Remember, too, that the simplest way is the best way. It is only the amateur who over-decorates.

Do not put all you know on one piece. Take some simple flower from field or garden. Draw it carefully, noting the turns and twists of its stems, etc. Pull the flower to pieces, and see what a number of beautiful little shapes you will find. Draw these, and then some day, use these shapes and see what you can make of them in forming simple borders. Do you not see the possibilities?



SUBJECT—The application of a design to china.

## MATERIALS—

India ink

Tracing paper

Graphite impression paper

Brush for india ink

Plate divider

Lead pencil, rather hard, preferably No. 2.

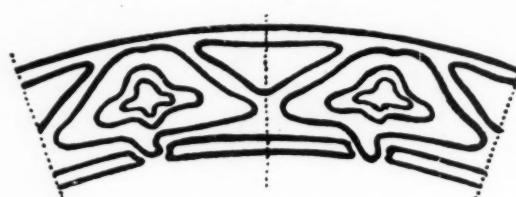
## CHINA TO BE USED—Plate tinted in preceding lesson.

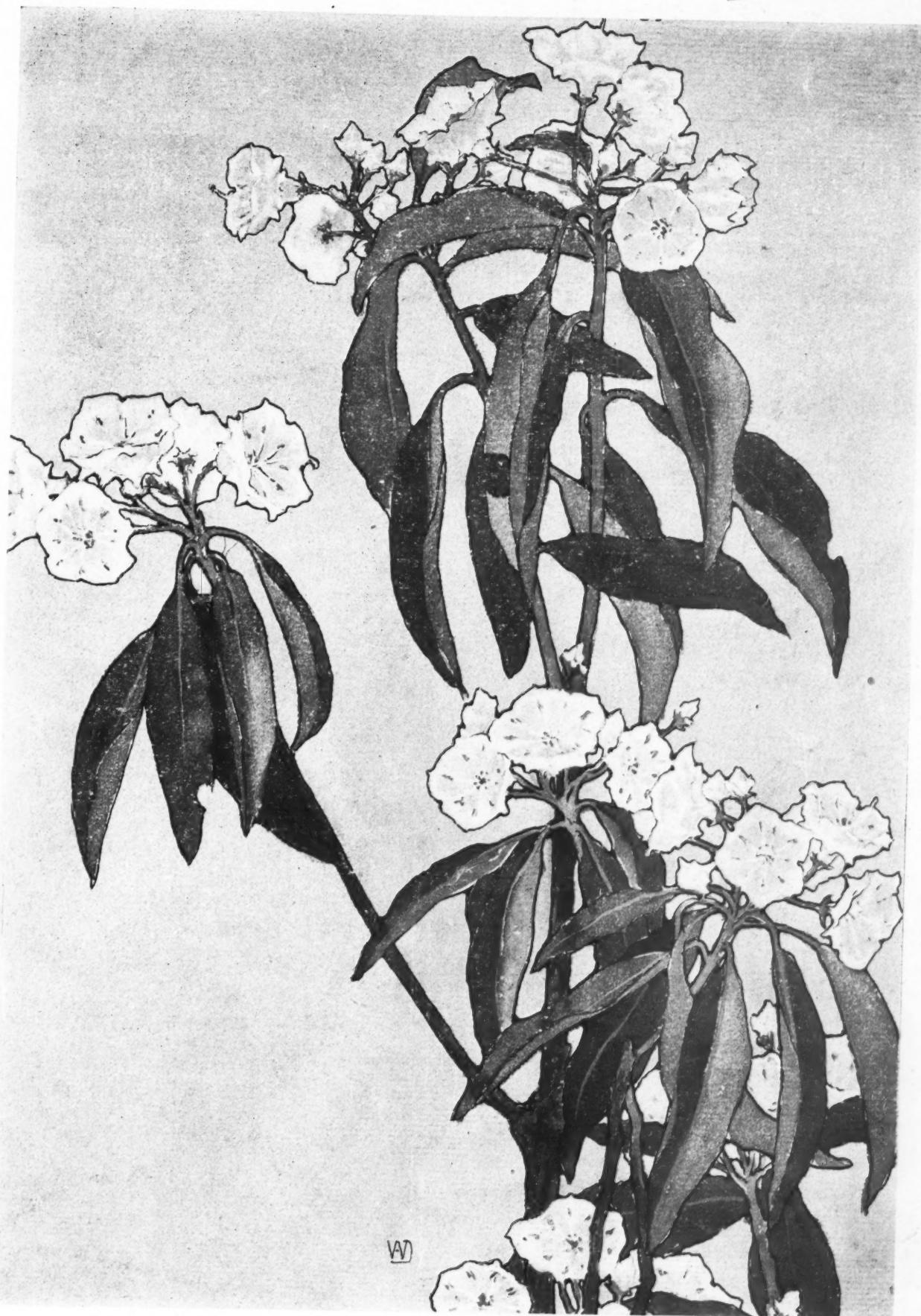
There are two motifs given with this lesson, and you are to choose one and place it in some harmonious and pleasing way on the plate which you tinted in the first lesson. You may arrange it in any manner, repeating it as many times as you wish. Think always of the form, and how you may make it more beautiful and interesting. Try several different spacings, until you feel that you have something good. Keep in mind, as you work, the points spoken of in the introduction; the "structural line," and "proportion." It is an excellent plan to work out your designs first on paper.

To divide the plate, place it face downward on the divider. You will find a number of circles on the latter to guide you in centering the plate. Find the division you want, then with the china pencil mark the places on the back of the plate. Turn the plate, and continue the lines on the face of it. If you have no china pencil, rub the surface of the china with turpentine. When this dries, you will find a thin film which will take ordinary lead pencil.

If, by chance, you have no divider, a good home made substitute may be made with a piece of stout wrapping paper. Place the plate face downward on the paper. Make an outline with a pencil. Cut this circle out with the scissors, then, by folding it in halves, quarters, etc., you get several divisions, such as fourths, eighths, and sixteenths. The paper may be folded in other divisions also.

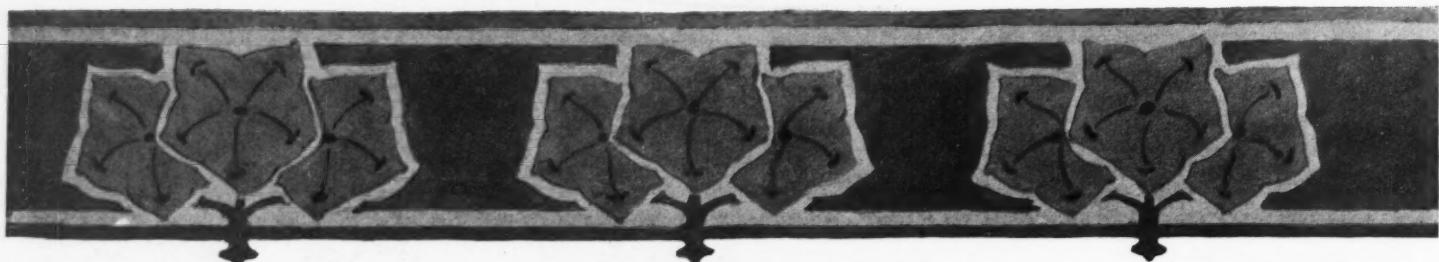
In spacing anything, take the utmost pains to be exact. It is very discouraging to trace an intricate design, and find, when it is almost done, that it is not coming out right because





MOUNTAIN LAUREL—ALICE WILLITS DONALDSON

(Treatment page 20)



BORDER—HENRIETTA BARCLAY PAIST

(Treatment page 8)

your divisions are not even. Much time and annoyance will be saved in the end if when starting a design you go over your divisions carefully, and see that they are absolutely correct.

There are several ways of applying a design. It may be drawn by means of the china pencil, but where a design is an exact repetition, it is better to make a tracing with lead pencil and tracing paper. This method is to be used in this lesson.

Place a piece of the tracing paper over the pattern and with a sharp pencil go over every part of the design. Use a piece of paper large enough to enable you to hold it easily, but not so large as to be clumsy and in the way. When you have made your tracing place the design exactly on the space you have marked for it, and then slip a small piece of the graphite impression paper underneath it. Always work with as small a piece of graphite paper as convenient, putting aside the rest for future use. One small piece may be used many times.

Hold the tracing firmly in place or fasten it with bits of gummed paper. The edges of envelope flaps will do.

When you have placed the design, go over it again with the pencil. A rather hard one is best. Upon lifting the paper, a clear grey tracing will be found. As this rubs off very easily, go over the design with india ink. Dip your stick of ink in water, and grind it on an old saucer or tile. Use the camel's hair outlining brush, which is the best sort for working with india ink. If the brush is new, moisten it first with water and then dip the point into the ink and proceed with the outlining. Do not use too much ink on the brush or you will have a heavy, splotchy line. The right sort of line is an even, fine, black one. If, after you have finished the outlining, it looks broad and heavy in places, it can be scraped down with a sharp penknife. Another convenient way is to sharpen the end of your brush handle, and with this clean the lines as you go along.

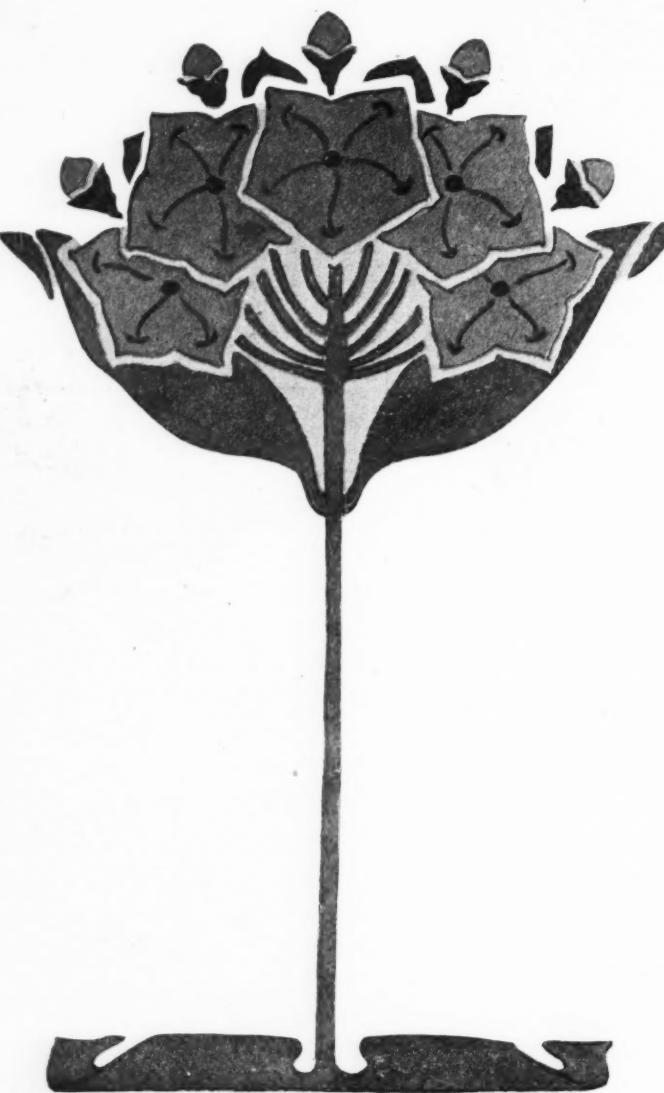
The india ink outlines will

all disappear in the firing, so when you wish an outline around your design it is necessary to go over these lines with color. A very simple way to do this is with a small drawing pen, called a crow-quill pen. Mix two parts of powdered color and one part of powdered sugar, with water enough to make it flow freely from the pen.

This has the advantage of drying, and you can paint over it without disturbing the outline, as the oils and turpentine do not affect the sugar and water. It must be thinned with more water as you work, for it dries out and will not flow well unless rather wet. It is often possible, where an outline of color is to be used, to avoid using the india ink in tracing the design. This makes the work somewhat easier.

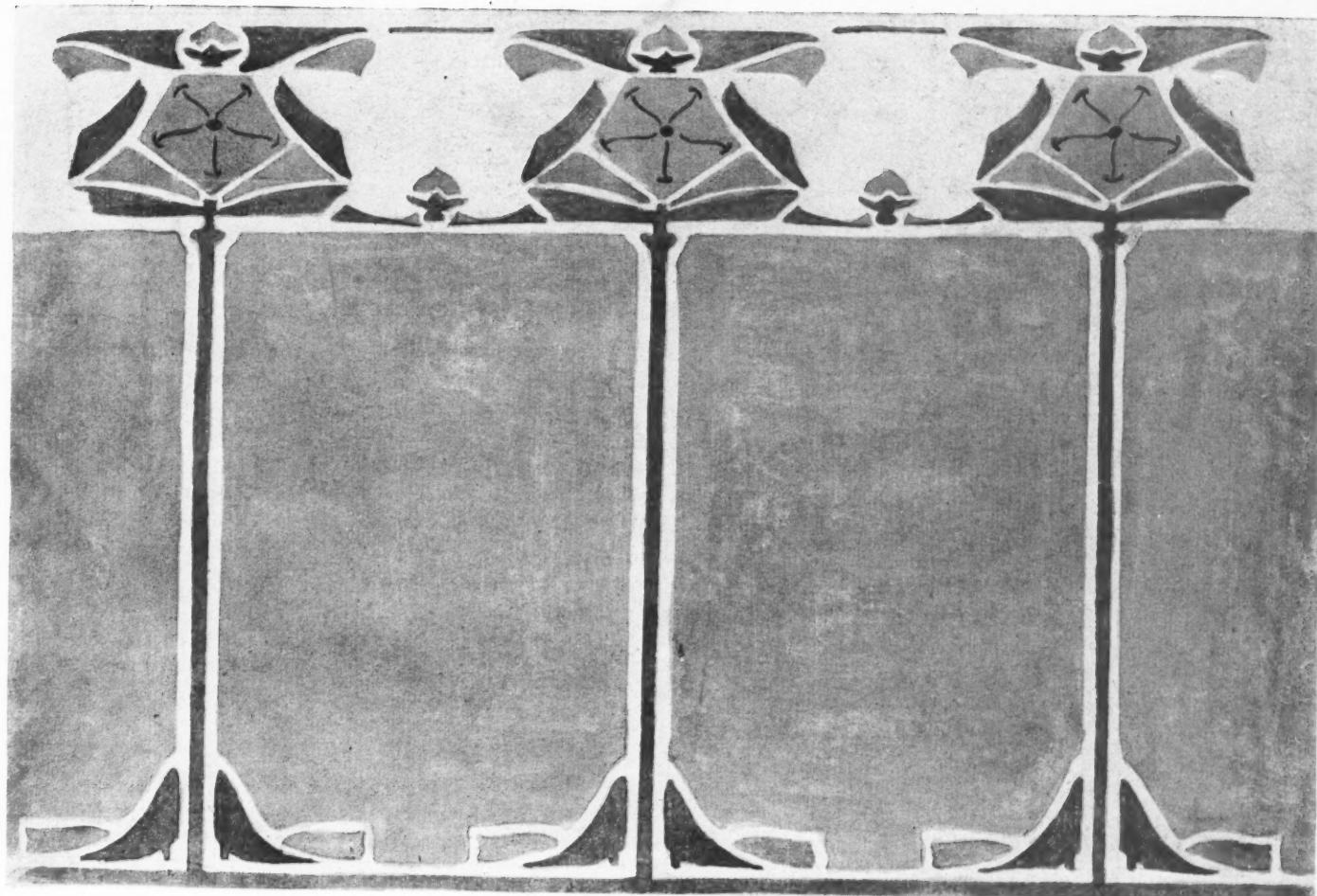
After you have made the tracing with the impression paper, proceed to outline with the pen and the color prepared with the sugar water. This dries so quickly that it will not smudge or rub while you make your next tracing. It is best to outline as you go along, instead of waiting until the entire plate is traced, as the graphite impression rubs off so easily that there is danger of losing your tracing. For a beginner, unused to the handling of the materials, the outlining with the india ink is best. These other ways are explained now, so that you may use this lesson for reference, later on. You will need to use various methods in applying different kinds of designs.

It is not always necessary to make a tracing, and it is a joy to find some simple little border or motif which may be executed without this preliminary step. In this case, divide your plate carefully, marking the spaces with pencil or india ink. Use the "Keramic Gauge," and with it gauge the width of the bands, and also any lines which might assist you in placing your drawing correctly. The pencil points which come with the gauge are not altogether satisfactory. It is an excellent plan to use a bit of your china pencil. Cut off about an inch of the unsharpened end. Unwind the paper until only two or three



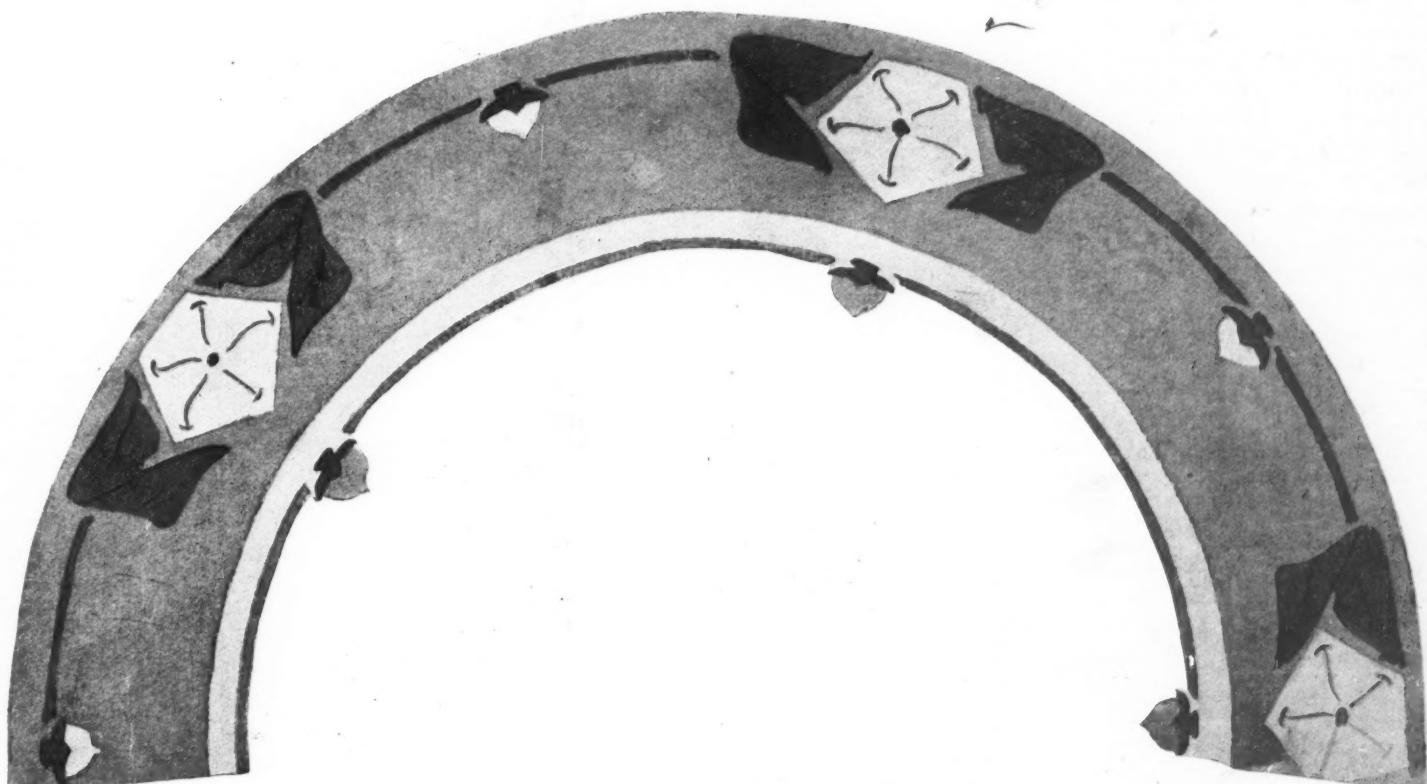
KERAMIC STUDIO

5



BORDER FOR VASE, MOUNTAIN LAUREL—HENRIETTA BARCLAY PAIST

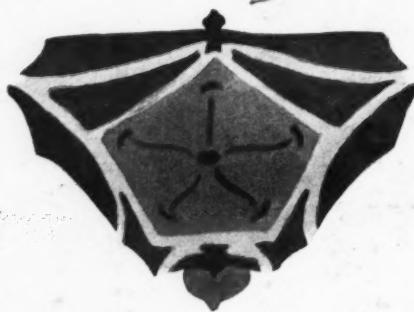
(Treatment page 8)



PLATE, MOUNTAIN LAUREL—HENRIETTA BARCLAY PAIST

(Treatment page 8)

## KERAMIC STUDIO



thicknesses are left; sharpen this and place it in the gauge. This will mark very easily.

Still another method is to make the drawing on tracing paper; turn it over and with a very fine needle (No. 10) prick the design, making small holes very close together. Make a pounce such as you made for the tinting, but make this of velvet or chamois. Have ready some powdered charcoal made by rubbing an ordinary stick of charcoal on sand paper.

Place the perforated paper with the rough side up, and hold it firmly in place. Dip the pounce in the charcoal and then rub it lightly over the perforation. Raise the paper, and you will find a finely dotted outline of your drawing. This must be "fixed" by outlining it with india ink. First blow off the surplus charcoal; the ink will then go on more easily. The same perforated pattern may be used many times.

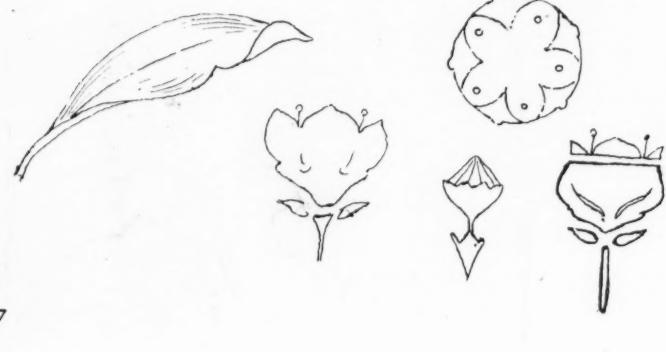
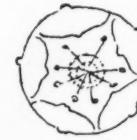
If motif 2 is chosen, lay in color flat and smooth with your smallest square shader. Grind your colors and add Dresden Thick Oil for the laying on of flat tones such as these. Fill the brush by rubbing and working it well into the color. When you feel that the color is free on the brush, that is, not lumpy or stringy, lay the color on the design, spreading the brush well as you work. Do not work in a hap-hazard sort of way, but *think*. Have a well defined idea of what you want to do, and then, in the most direct way you can, do it. Do not fuss over your work. You will discover as you go along that there are some things you can not do. One of them is to disturb color which has partly dried, or, when a tone is painted smoothly in, to go back over it. If it is smooth, let it alone. Study what you want to do, and then do it with the fewest possible strokes of the brush.

If motif 1 is used it may be carried out both in solid tone and in outline. Confine your treatment to two colors and a black outline. After the color is all laid in, clean the edges so that there are no ragged or uneven places. See that the other parts of the plate are clean. A very convenient tool is a wooden tooth-pick on the end of which is wound a tiny piece of cotton. The square-headed tooth-pick is the best. Place the square end in the center of a tiny piece of

cotton. Twist the cotton tightly and firmly around it. It works better sometimes if slightly moistened between the lips. If it is moistened in this manner, be careful in using it next to outlining which has been done with color mixed with the sugar and water.

After the design is all finished and the edges all cleaned, finish the plate with a narrow band of color on the edge. It is then ready for the first firing. After it is fired, if an outline of color has been used, go over all outlines again. Touch up all weak places in the painting and go over the edge of the plate again. If the tinting needs strengthening, go over that also with a wash of color. The plate is then ready for the second firing. Sometimes it is necessary to have three firings; but the simple designs in the first lesson will need only two.

There is a growing preference among china decorators for simple work which may be done in one firing. With care this can be done, and many charming effects can be obtained. Attention will be given to this in another lesson. It is our purpose now to take up the different problems which make up the "technique" of china painting. A thorough knowledge of the different methods is the first requirement. Then, as you gain experience, you will naturally select that method which appears to you best suited for the particular work you are doing.



KERAMIC STUDIO

7



CLOVER—CLARA O. McGIVERN

(Treatment page 16)



SUGAR, MOUNTAIN LAUREL—H. B. PAIST

## DESIGNS OF MOUNTAIN LAUREL

*Henrietta Barclay Paist*

THE full blown flowers are white, buds pink. For greens mix Olive Green and Neutral Yellow, equal parts, or use a good Grey Green. For the articles of table service use Ivory or pale Grey Green for background. Panels Grey Green or Gold. Outline design in Gold or Violet of Iron.

## BORDER FOR VASE (Page 5)

*Henrietta Barclay Paist*

TINT the panels with Fry's Neutral Yellow. Lay leaves and stems with Olive Green to which add one-fourth Neutral Yellow. Buds Pale Pink. Flowers White with Violet of Iron stamens. Lay background and path in Gold, and outline all last fire in Violet of Iron.



CREAMER, MOUNTAIN LAUREL—H. B. PAIST



## BORDER (Page 4)

*Henrietta Barclay Paist*

FLOWERS, delicate tinge of Grey Green. Stamens, darker green. Stems and panels between Grey Green, one value darker than flowers. Lay the path in Silver and outline all with Green, two values darker than tint.



## PLATE (Page 5)

*Henrietta Barclay Paist*

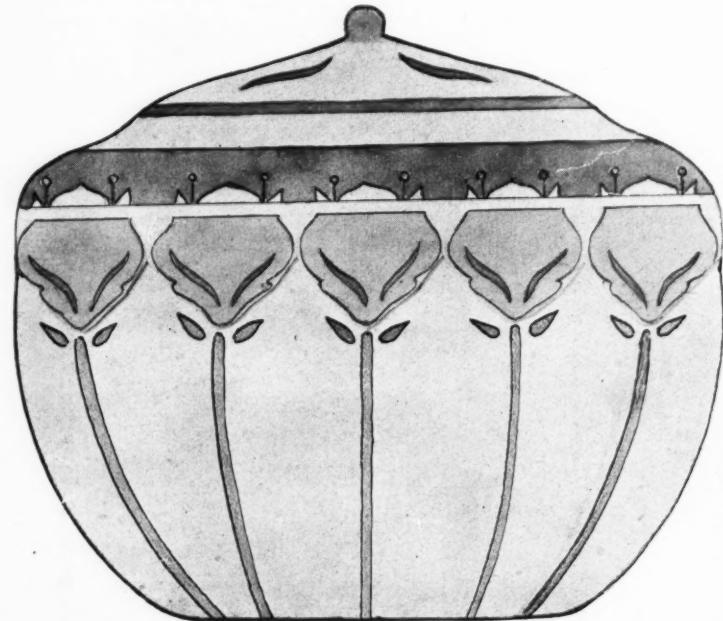
TINT border pale Grey Green. Leave flowers white, stamens Violet of Iron. Lay leaves, stems and calyx two values darker with soft Grey Green. Buds delicate pink.



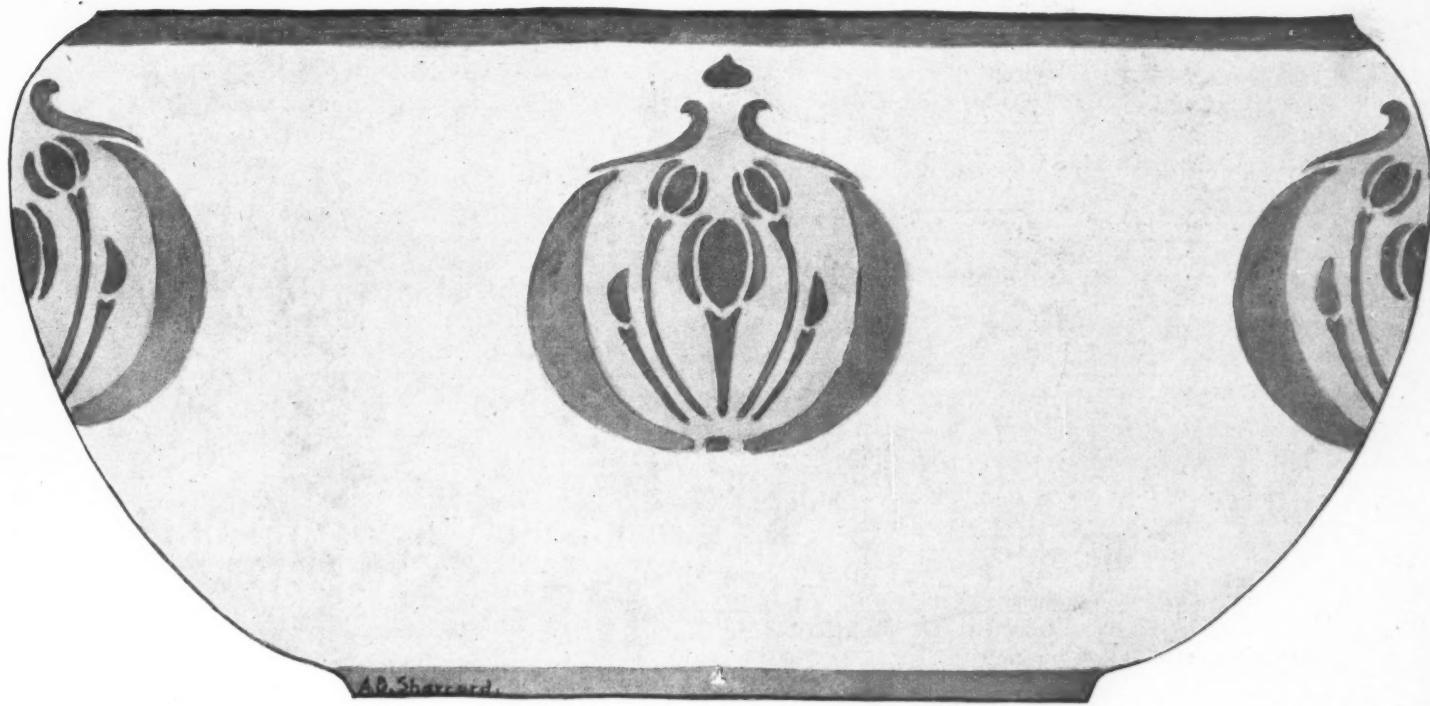
## CREAMER AND SUGAR.

*Henrietta Barclay Paist*

TINT with Ivory. Lay band and leaves and calyx in Grey Green. Tips of buds Pink. Gold outline below handles. All gold as background to design.



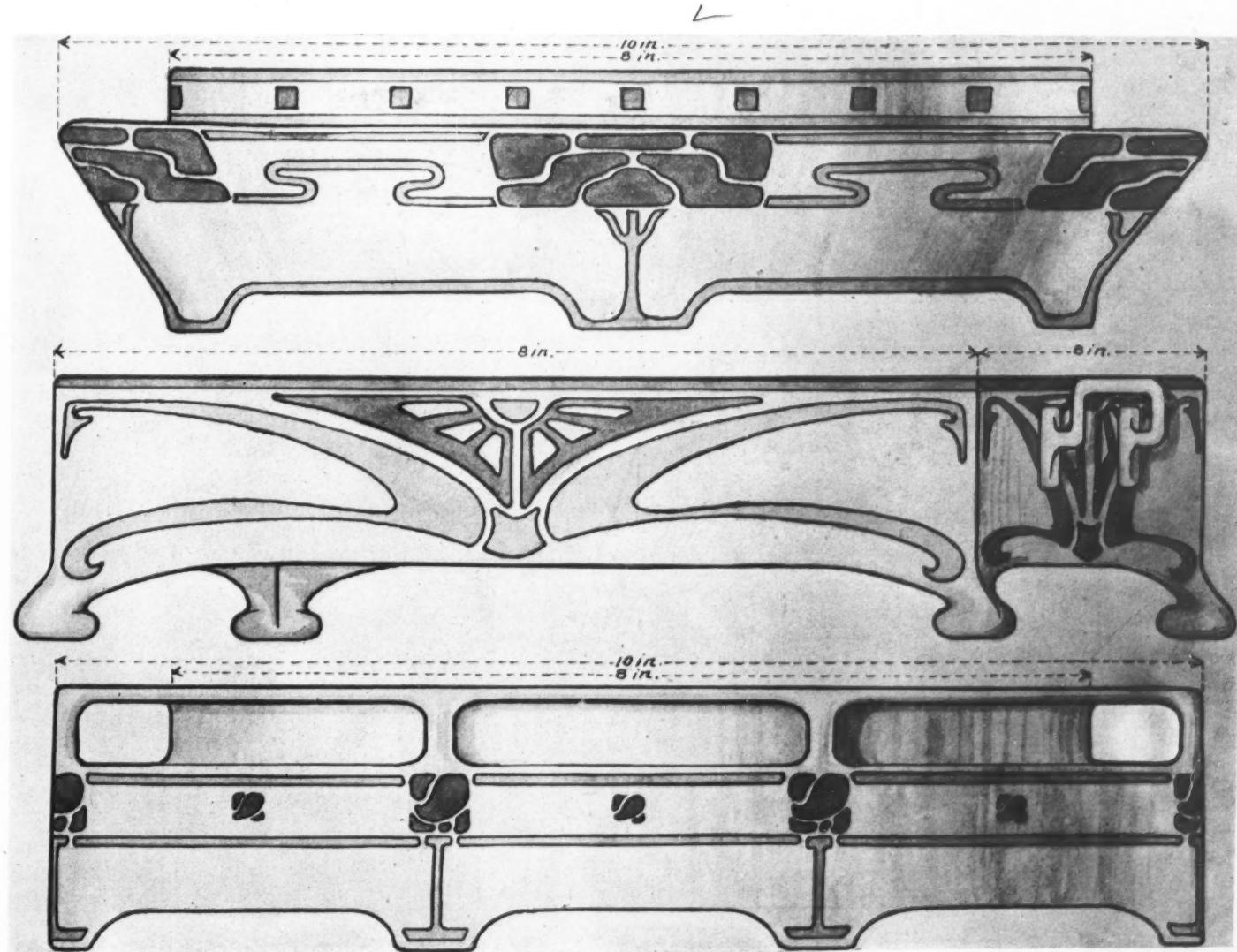
PUFF BOX—ALICE B. SHARRARD (Treatment page 20)



A. Sharrard.

BOWL, MOUNTAIN LAUREL—ALICE B. SHARRARD

(Treatment page 21)



FERN DISHES—HELEN B. SMITH

(Treatments page 17)

## KERAMIC STUDIO

## HAIR PIN BOX

C. S. Babcock

WHITE portion of design Fry's Trenton Ivory. Medium shade, Grey Green. Dark shade, dull blue with purple tone made of 2 parts Banding Blue, 1 part Royal Purple and a little Black. Outline with Black.

## VASE BY ESTHER A. BENSLEY

Treatment by Jessie Bard

LAY in leaves and stems with flat gold and outline flowers with Shading Green used rather thin.

Second Fire—Paint Light Green Lustre over entire vase except flowers, pad it and clean out the flowers.

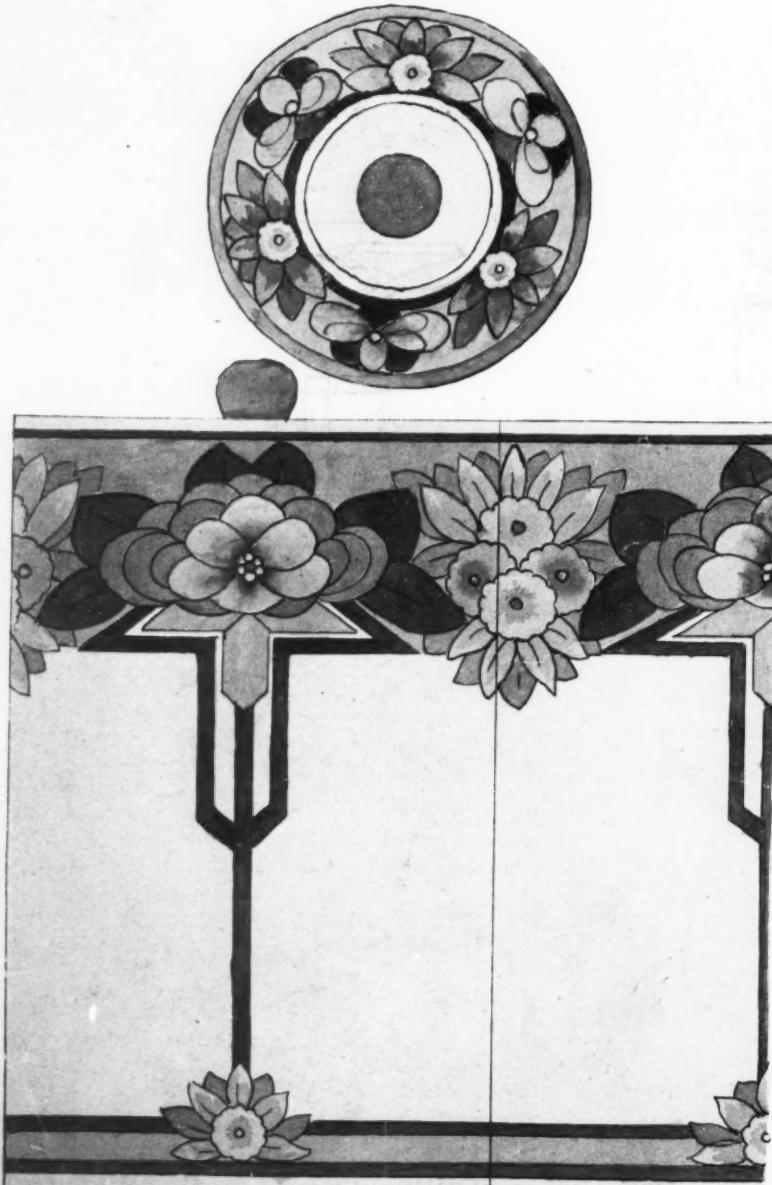
Third Fire—Wash of Mother of Pearl Lustre over flowers, thin wash of Dark Green Lustre over dark part of design.

## SALTED ALMOND DISH

Esther A. Bensley

FIRST Fire.—Tint with equal parts Apple Green and Olive Green with a touch of Blood Red. Buttercups are painted with Albert Yellow. Tint inside with Yellow Lustre.

Second Fire.—Retouch buttercups with Albert Yellow.



Paint band at top and stems in deeper green made of same colors as tint using it much heavier.

## CELERY DIPS

Hallie Day

NO. 1—Design done in sepia with a brown outline on a cream ground.

No. 2—Done in silver on a blue ground made of 1 part Deep Blue Green, 1 part Sea Green or Meissen and outline in black.

## SALT AND PEPPER

C. S. Babcock

NO. 1—Light part, Lemon Yellow tone. Centre of flowers and band lines Gold. Upper part of flowers, Light Reddish Purple. Lower part, Purplish Blue. Leaves and stem, Olive Green. Top and lower band, Gold. Outlines, Black.

No. 2—Grey tone bands, Warm Grey. Centre forms in band, Dull Deep Blue. Dragon fly form, Pompadour Red. White portion of design, Yellow Brown Lustre. Upper forms, same colors. Top Gold.

## TEA CADDY

Eleanor Stewart

THIS design is very effective carried out in enamels on a Belleek tea caddy. After the outlines have been fired, paint the background of border and space between bands at the bottom with Celadon Green, toned with little Deep Purple.

Two shades of blue enamel are used in the large flower and still another and darker shade in the stem forms and bands. Use Dark Blue toned with Deep Purple and little Apple Green and Brunswick Black; adding enamel to obtain different shades. Paint small leaves and three lower leaf forms of large flower with Apple Green toned with Deep Purple, adding about one-eighth enamel, shading slightly and using thin.

The other leaves are brownish green made by adding more Deep Purple and a little Brown, 4 or 17, to the green mixture.

The small flowers are painted with a soft yellow and a pink shading to cream.

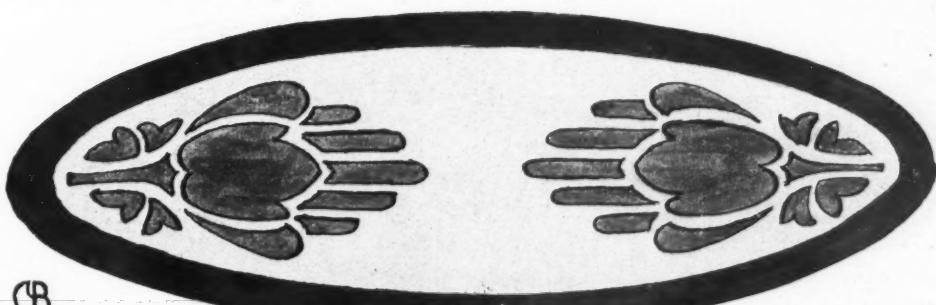
For the yellow add very little Silver Yellow to the enamel and tone with Deep Purple. The pink is a mixture of two-thirds Deep Purple and one-third Carmine No. 2 and touch of Yellow Brown; add enamel (this is beautiful on Belleek).

The cream enamel is the pure enamel slightly toned to relieve it of its dead white appearance when fired.

The flower centres are dull Orange dotted with the yellow enamel. The knob is gold.

The design may be carried out in several shades of blue and green and the stem forms and bands in gold.

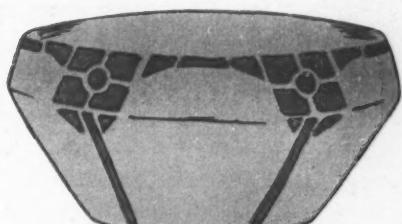
Use hard enamel on Belleek and a mixture of two-thirds Aufsetzweiss and one-third Hancock's Hard Enamel.



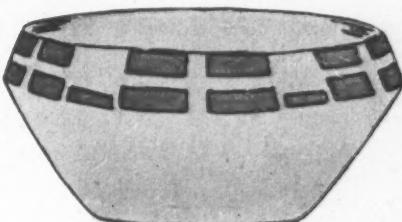
CB



HAIR PIN BOX—C. S. BABCOCK



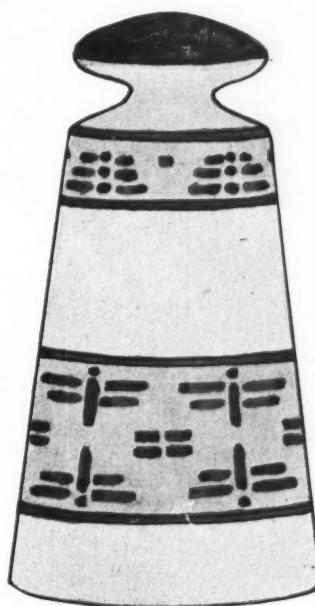
CELERY DIP No. 1—HALLIE DAY



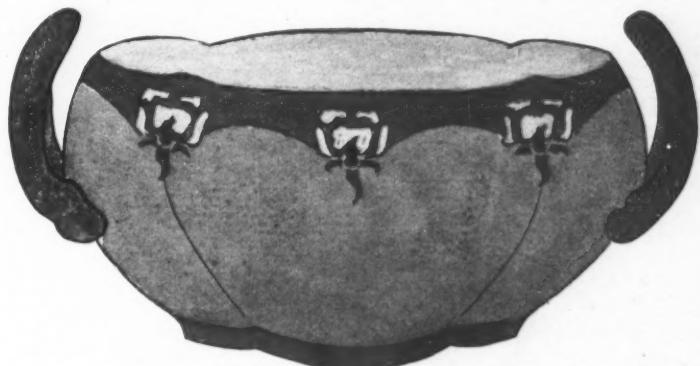
CELERY DIP No. 2—HALLIE DAY



No. 1  
SALT AND PEPPER—C. S. BABCOCK



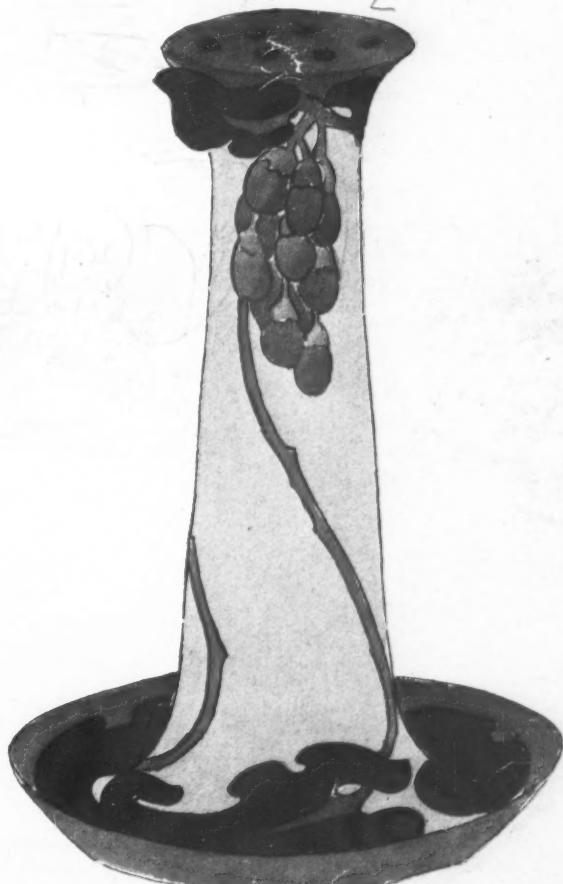
No. 2



SALTED ALMOND DISH—ESTHER A. BENSLEY



VASE—ESTHER A. BENSLEY



HAT PIN HOLDER—WINIFRED GETTEMY (Treatment page 16)

## KERAMIC STUDIO

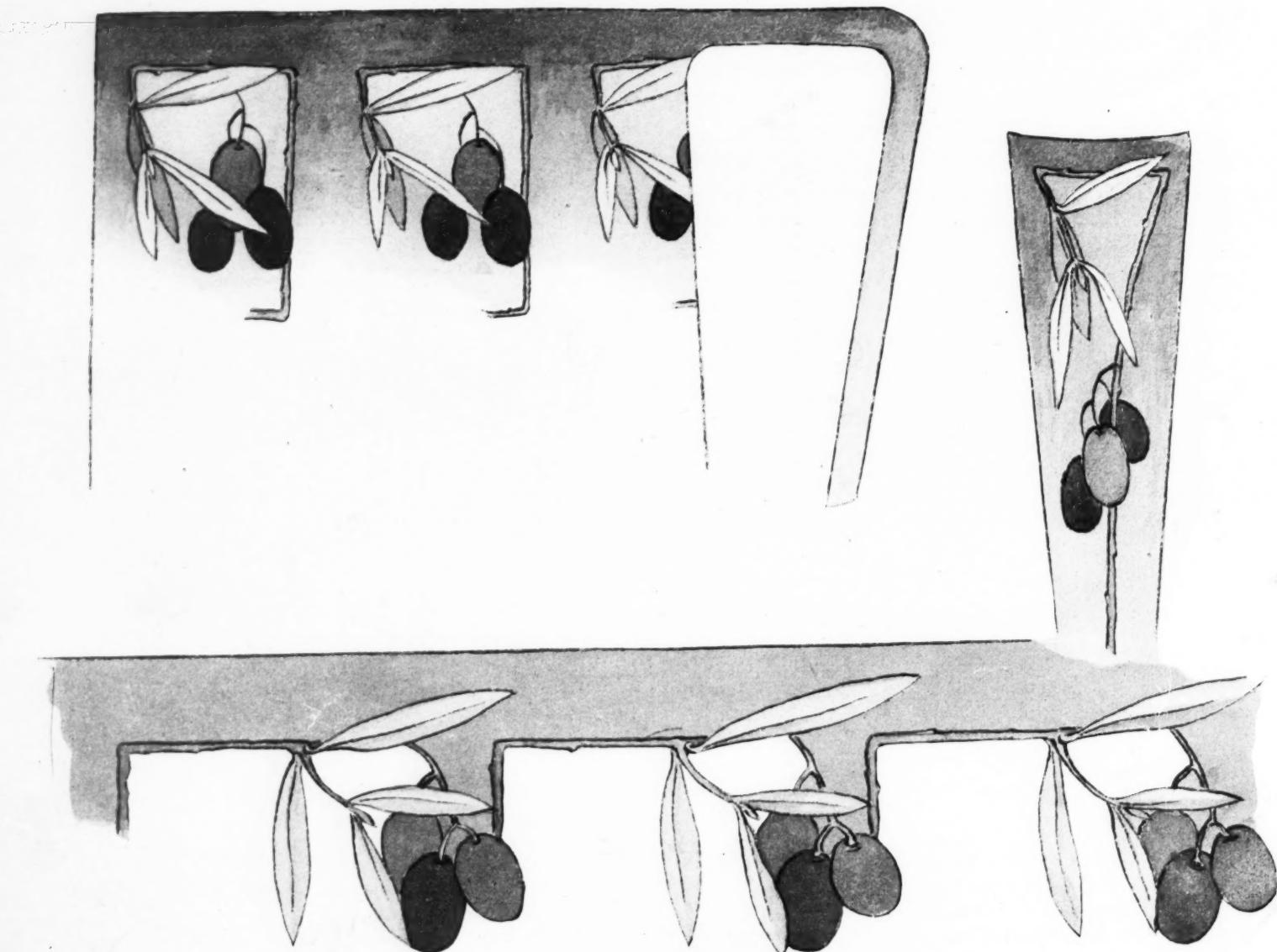
## STUDIO NOTES

Miss Jeanne M. Stewart has removed her studios from Chicago, Ill., and Seattle, Washington, to 350½ Morrison St., Portland, Oregon, where she will conduct her usual classes in china and water colors.

Miss Gertrude Estabrooks of Chicago, Ill., went to

California on April 8th for out-door sketching and flower work until July 11th, when her studio will again be opened in Chicago.

The studio of Miss Fannie Scammell, 150 5th Ave., will remain open during the summer and visitors will be most welcome.



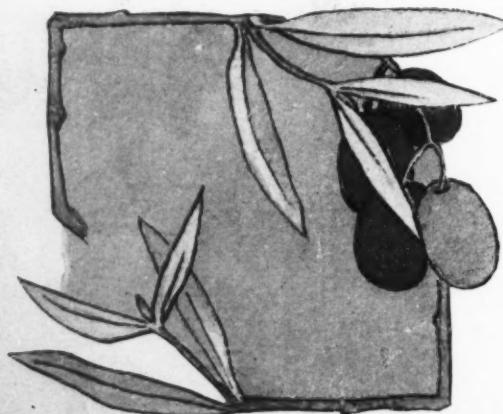
OLIVES FOR STEIN AND PITCHER AND BORDER FOR BOWL  
JESSIE McINTYRE

*Treatment by Jessie Bard*

**T**RACE in design. Paint olives with one part Fry's Grey Flesh, three parts Violet. Leaves, two parts Apple Green, one Grey for Flesh. Stems, one part Shading Green, one part Grey for Flesh. Second Fire—Outline with Grey for Flesh. Third Fire—Tint dark border at top, two parts Copenhagen Blue, one part Grey for Flesh, two parts Violet.

\* \* \*

OLIVES—JESSIE McINTYRE



**R**IPE and green olives are never on the same bunch. Ripe ones are a purple black (ruby), a little black very thin; half ripe are near a Violet of Iron shade. Green olives are on the same bunches with half ripe ones, or, of course, alone. The older leaves are dark green using Shading Green and Violet. The younger ones are a more tender green but not too bright; for these use Apple Green and Violet. The underside of the leaves are a very light grey or silver. Use Copenhagen Blue with a little Yellow, a very thin wash. The branches are a brown green, stems of the same as underside of leaves.



OLIVES—JESSIE CONNER McINTYRE



VIOLETS—F. B. AULICH

## DOUBLE VIOLETS (SUPPLEMENT)

FOR this study you must prepare Pansy, Blue Violet, Deep Violet, Water Green, Dark Green, Olive Green, Yellow Green, Lemon Yellow and Yellow Brown. The colors mentioned above are of my own palette.

Make a rough sketch of the design and then wash in

the background first with Yellow Green and Water Green, using the Dark Green and Olive Green last. Mix the colors oily so that they will keep open long enough. Then with a clean rag wipe out the prominent violets which are in the light and then paint them with Pansy and Blue Violet. As for the distant violets, you had better paint them over the

background with Blue Violet which will give them the perspective.

With the pointed shader dig out the lights in the flowers and leaves. There is a little Yellow and Yellow Green in the centre of the double violets.

The panel is now ready for the stem. Look out not to get them too straight as they are very limber and graceful.

The second and last fire are a repetition of the first painting excepting the details of the flowers and leaves which have to be outlined to give them a crisp appearance.

#### SINGLE VIOLETS

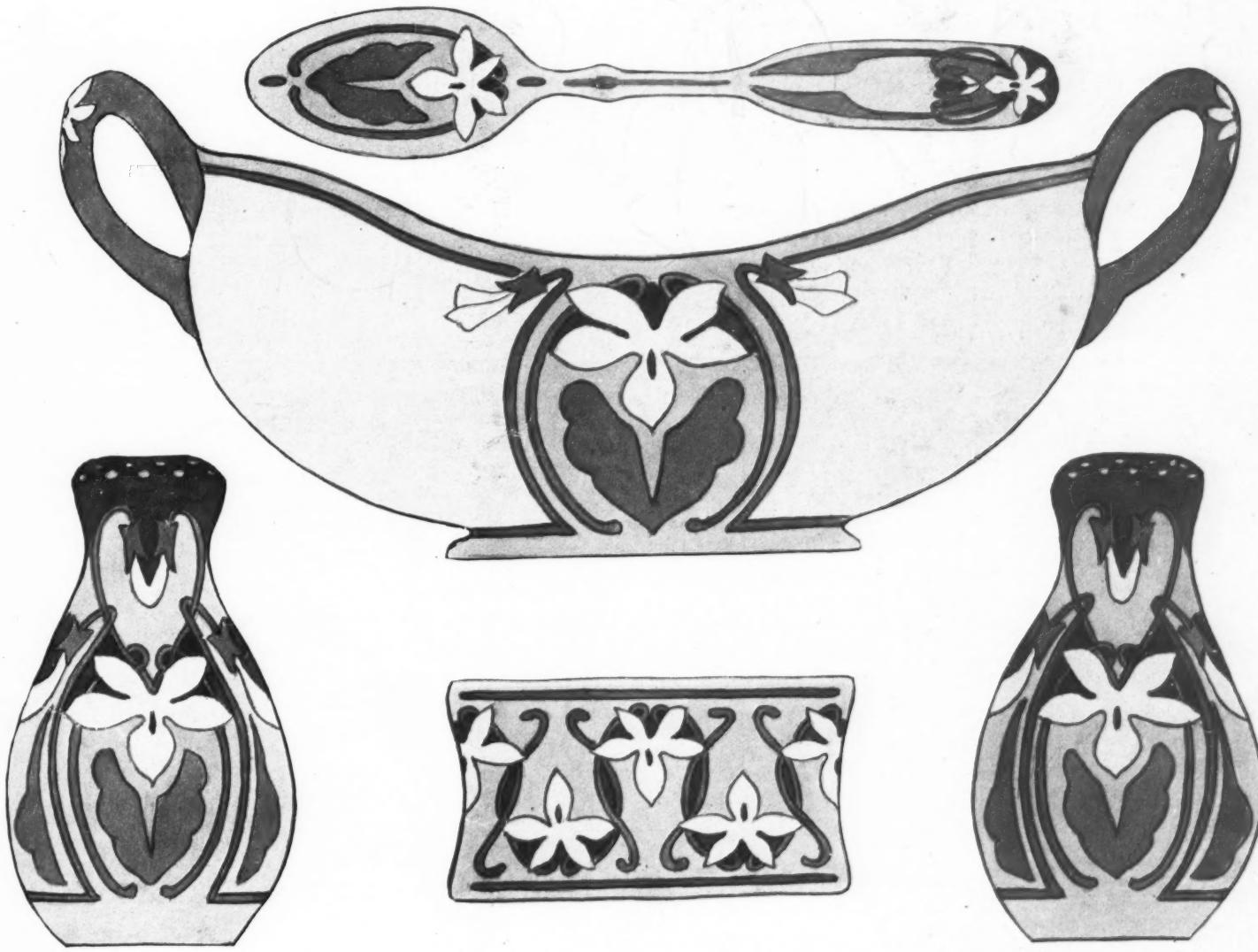
The treatment for the single violet is the same as the double violet excepting the California violet from which this drawing is made, the color of which is not a light bluish color but is Blue Violet mixed with a little Crimson Purple and shaded with Deep Violet.

#### CLOVER (Page 7)

Clara O. McGivern

PAINT the flowers very simply with a grey green made by mixing Moss Green with Copenhagen Blue and Moss Green with Royal Purple and modeling the petals with these colors adding a little Albert Yellow and Pearl Grey in places. Use Rose for the pink flowers with a touch of Ruby to give strength. Where the flowers have turned brown in the older blossoms use Yellow Brown, also Blood Red and Banding Blue mixed to give character to the flower.

The foliage and background must be painted with Royal Purple mixed with the greens for greying them. In the second painting the wash-over or "glaze" may be done with pure greens. Albert Yellow, Blue Green, Apple Green, Moss Green, Brown Green, Shading Green and Black are the colors used for the stems and leaves, with a wash of Blood Red over some of the stems where necessary.



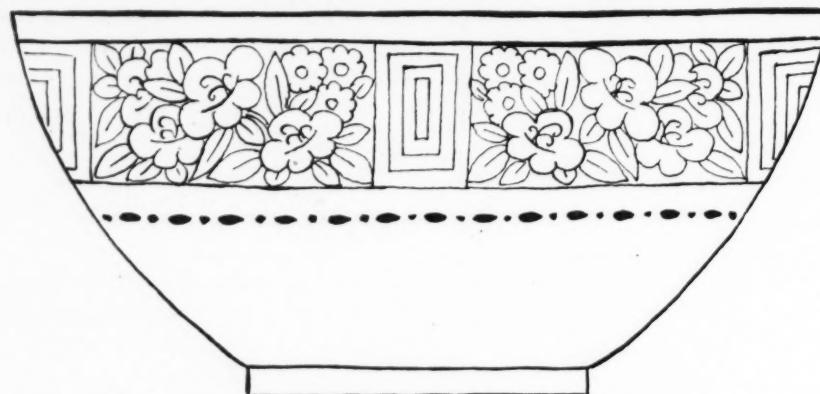
SPOON AND BASKET, NAPKIN RING AND SALT AND PEPPER—ALICE B. SHARRARD

**V**IOLETS and buds are delicate lavender. Use Violet; center of flowers, a deep red purple made of Deep Purple and Black.

Stems and leaves, olive green. Ground, dull brownish tint for dark parts, deep cream for light. A few touches of Red Purple, or Crimson, in the small background spots, will

give color to design, if more is desired. Outlines Black or Gold.

For spoon a gold ground could be used, or just the top of handle or edges or under side of gold, according to taste. Handles and rim of bowl gold, also top of salt and peppers.



SMALL BOWL—MATILDA MIDDLETON

## SMALL BOWL.

Matilda Middleton

THE color scheme for the small bowl would look well if done in soft brownish lavender, pink and yellow.

Make the middle flower and the one in left hand corner of lavender using Light Violet of Gold and Dark Blue toned with Yellow Brown and Brown 4 or 17. Color enamel according to depth of color desired with mixture.

The two flowers to the right make pink using Hancock's Carmine toned with Silver Yellow and Brown 4 or 17. Color enamel according to color desired.

The leaves same as other bowl.

Fill in between lines of square, first gold, next green, leaving the next space for the Satsuma and make center of

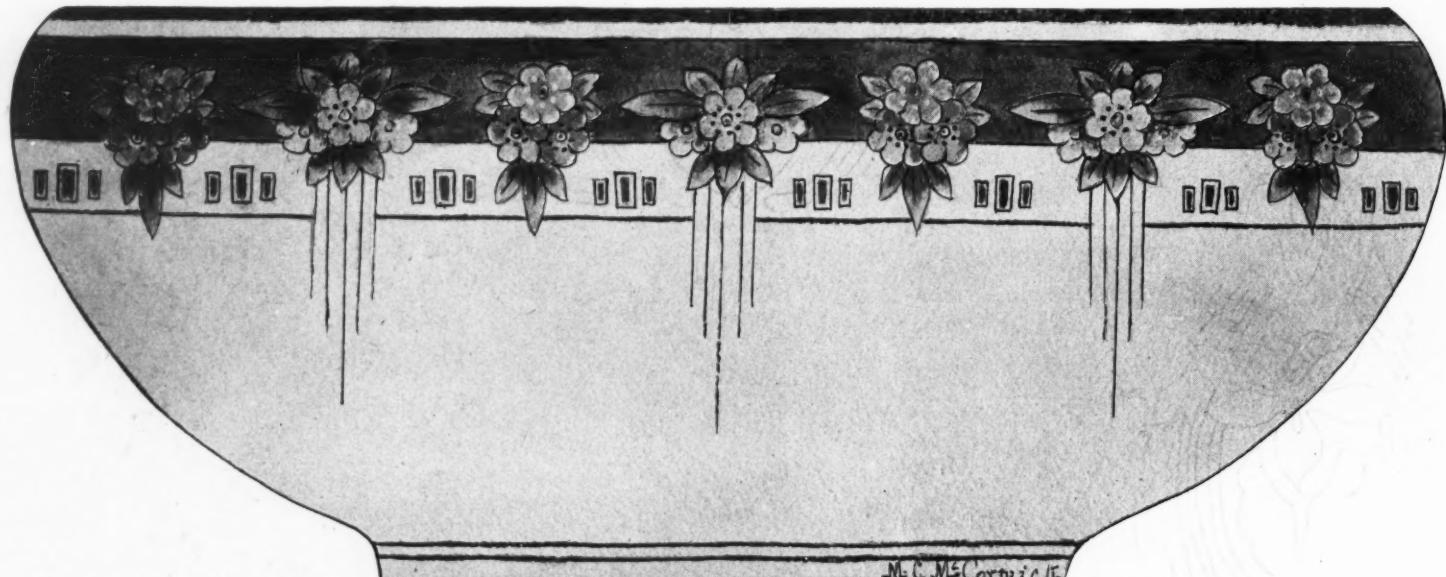
gold. The small border can be worked out in blue and green or with gold.

## HAT PIN HOLDER (Page 11)

Treatment by Jessie Bard

LAY in berries with carnation shaded with Blood Red. Stems and caps of berries in Gold. Leaves, Brown Green and a little Yellow Brown. Light background a cream tint made of Yellow Brown with just a touch of Moss Green.

Second Fire—Outline stems with Black. Dark tint at top and back of leaves at the bottom is Yellow Brown Lustre.



BOWL—M. C. McCORMICK.

FLOWERS are in enamels, made of one-third Hancock's Hard White Enamel and two-thirds Relief White. Bunch with stems, central flower light tone of Mulberry, two small ones on either side, Capucine Red and Pompadour, equal parts. Small bunch, upper flower Blue, two lower ones Yellow. Squares in border Dark Blue.

Mulberry shade is made with one-third Brown, 4 or 17, two-thirds Light Violet of Gold, toned with Dark Blue and Brunswick Black, adding enough of the enamel mixture to make a light tone.

Blues are made of Dark Blue toned Brunswick Black, one-eighth enamel.

Yellows are Silver and Mixing Yellow toned with Deep Purple, one-eighth enamel.

Greens are Apple Green toned with Deep Purple and Brunswick Black, one-sixteenth enamel.

Tint bowl, both inside and out, a light tone of Satsuma, with band back of flowers a darker tone of same. The inside decoration is dropped down about one-third from top, so as to conform to the concave surface.

## FERN DISHES (Page 9)

*Treatments by Jessie Bard*

No. 1—Trace in design. Paint bands and conventional tree trunks with a flat wash of one part Fry's Grey Yellow and one-half part Meissen Brown.

Squares in top border and conventional foliage with two parts Moss Green, one part Shading Green and one part Violet.

Second Fire—Outline design with Auburn Brown and a little Brown Green.

Third Fire—Tint background with same color as tree trunks, using it very thin.

No. 2—Trace in design and paint the dark grey part of design with one part Grey Yellow and one-half part Meissen

Brown. The small spot at the top of dark figure paint in with a Yellow, not too strong.

The light grey part of design with two parts Moss Green, one part Violet, one-half Albert Yellow.

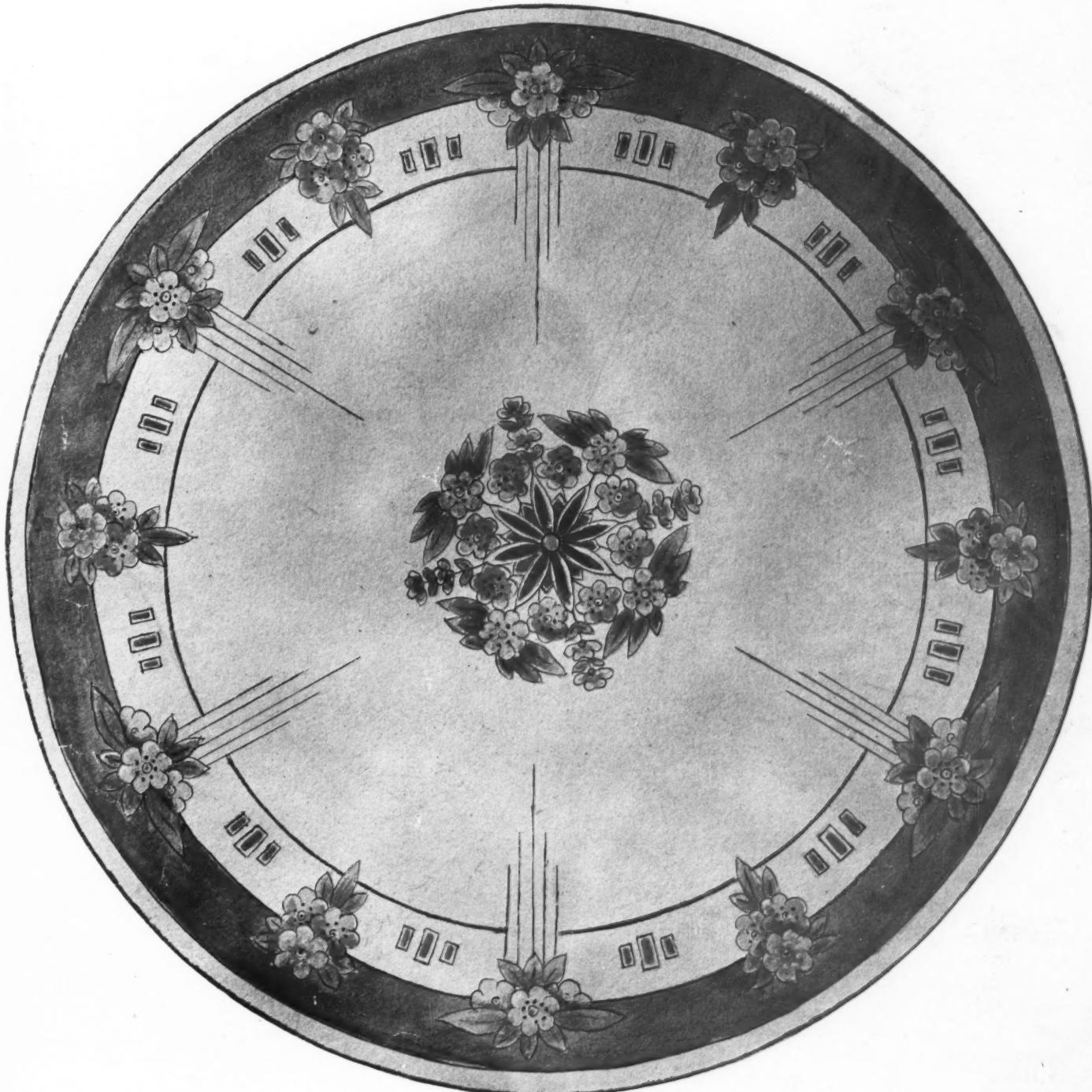
Second Fire—Outline with Shading Green and a little Black.

Third Fire—Paint background with Apple Green and a very little Violet.

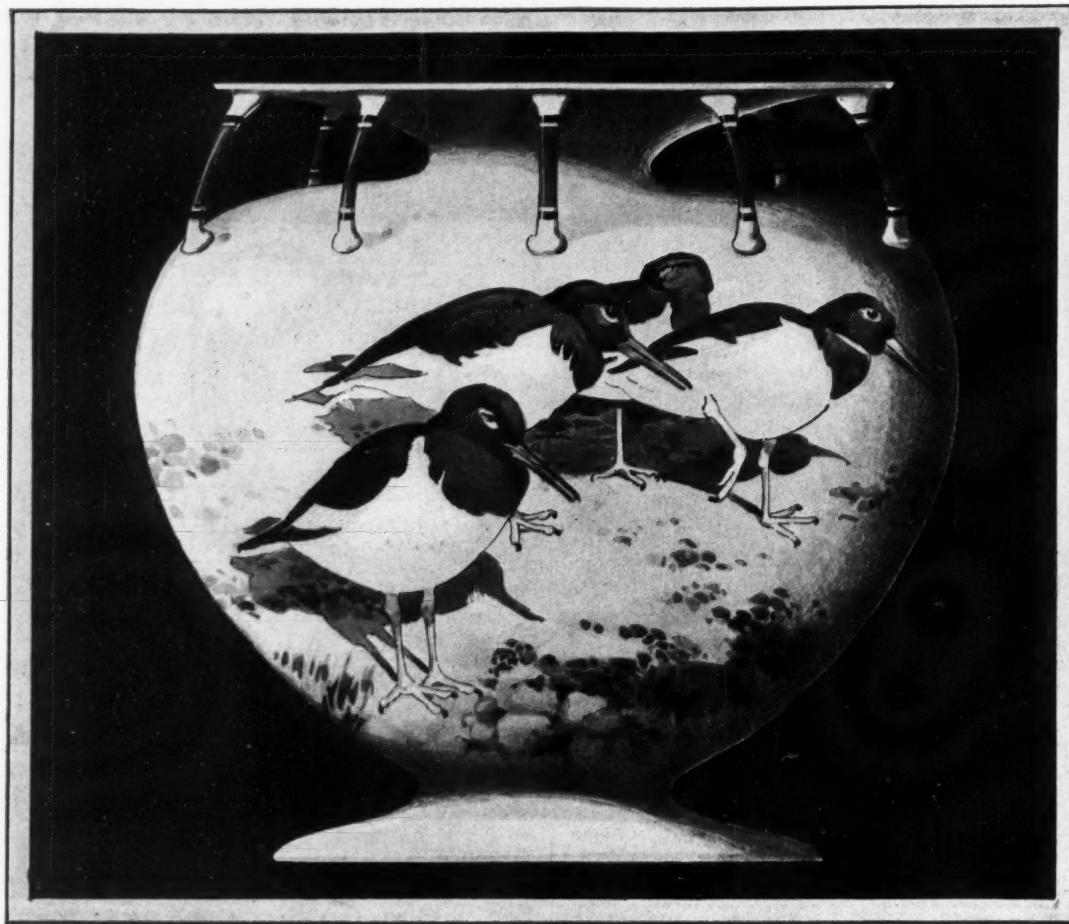
No. 3—Paint flowers with thin wash of Albert Yellow. Stems and bands with the brown as in No. 2.

Second Fire—Outline with Auburn or Hair Brown and a little Brown Green.

Third Fire—Tint background with same color as brown in stems using it very thin.



INSIDE OF BOWL—M. C. McCORMICK



## POTTERY CLASS

Frederick A. Rhead

## SLIP PAINTING IN LIGHT AND SHADE

HAVING laid stress on the necessity for keeping the clay in good condition, i. e., sufficiently damp; and again insisting on the absolute need of keeping the ground color thick enough as well as the substratum of applied decoration, we will deal with the treatment of slip colors in light and shade. The term "natural painting" is not used, because, owing to the limited palette of clay colors, and also to the fact that the intention should not be to produce a picture, but a piece of pottery, a certain decorative character should always be present in the design. The method of execution is similar to that of oil painting, but the superimposed glazes (especially the yellow glaze) make it possible for the merest amateur to obtain a depth and richness which only the most talented workers in oil can achieve. The operator will find it convenient to have two slabs of fair dimensions; one for grinding the slips with a muller (for the finer they are ground the easier will be the work and the better the ultimate result). The other slab should be used as a palette and the colors arranged in the following order: Black, Dark Blue, Light Blue, Chocolate, Red Brown, Light Brown, Dark Green, Olive Green, Orange, Yellow, White.

The ground may be either sprayed, dipped or sponged. The sponged ground yields the best results, as graduated and shaded effects are most readily obtained by this method; and as the atomizer, with the necessary power required for its use, is not at the disposal of the average operator, and as dipping calls for considerable practice and skill, sponging is perhaps the best process to adopt for ordinary

use. The slip should be of a pretty thick consistency, considerably thicker than cream. The first coat should be applied with a large brush, so that all interstices and crevices are covered. Then, when the surface is dried to the same state as the body of the vase, a second coat must be applied with a fine sponge, which is dipped in the slip, and dabbed evenly over the piece to be decorated. The sponging gives a slight texture to the surface, somewhat resembling that of rough drawing paper, which is very helpful to the painter in the succeeding stages. After the second coat, the thickness of the ground may be tested by scraping away a very minute portion with a modelling tool, or the end of a penknife. It should not be less than  $\frac{1}{8}$  inch in thickness. If right, the small hole caused by testing can be filled with a brush; if not sufficiently thick, sponge another coat. A shaded, or graduated ground can be applied by sponging a dark color at bottom and a light color at top (or vice-versa), overlapping and softening them together in the middle. The piece is now ready for painting. The design may be sketched on the surface with a water color brush and any vegetable color, or it may be transferred from tracing paper by lightly passing a soft lead over the lines, which gives a light indentation in the surface sufficient for a guide. The ordinary methods employed in oil painting are the best to use in slip painting, as, for example, it is best to begin with the darks and paint up to the lights. Again, as in oil painting, the shadows and darks should be generally comparatively thin and the lights thick. The darks must not be too thin—they must always be solid, but the lights may be piled on fearlessly, and (as in the edge of a flower or wing) the slip may be modelled to a sharp ridge. For this purpose, the slip should be very stiff—half way between "slip" and soft clay. Flat,

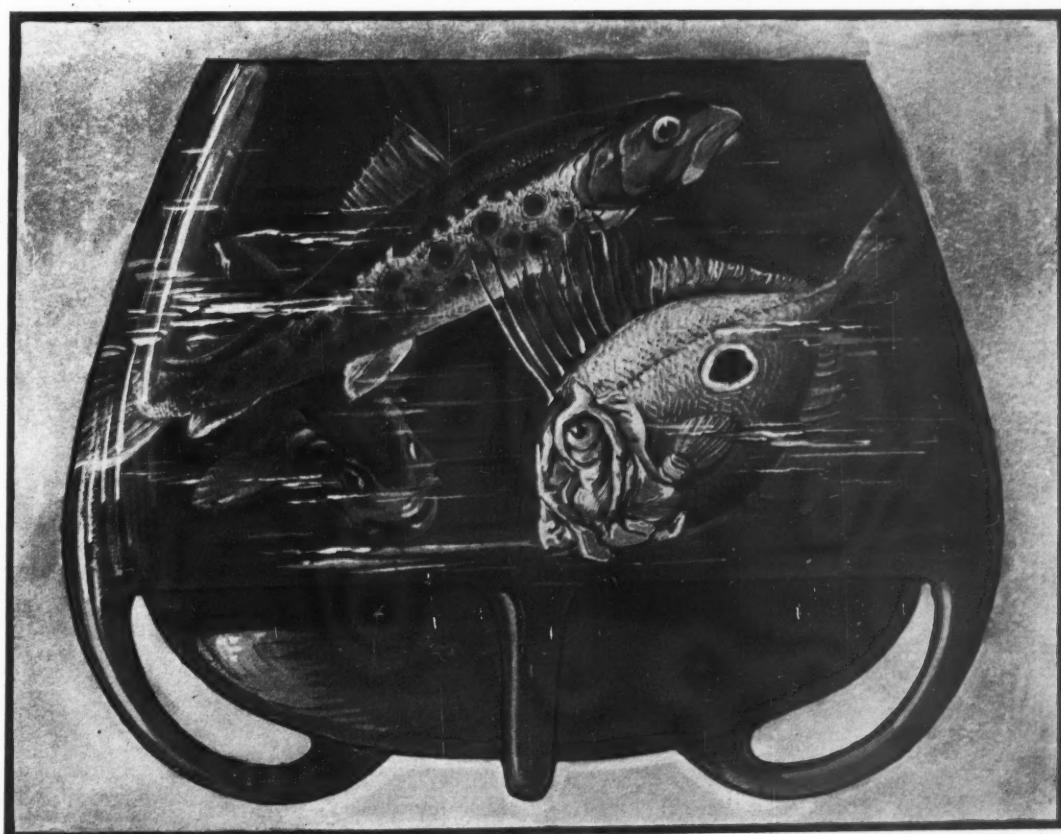
stiff sable brushes must be used, and in the case where a gradation is required up to a high light, the brush should be used after the manner of a chisel, with a little patch of stiff slip scooped up from the palette, and applied with the brush held sideways, leaving it projecting where the light is required to be highest and softening it down by stroking the flat brush over it on the side where it is required to be graded into the next color or tone.

In the examples given, the fish-pot should be grounded in dark green, which might be graduated into olive green near the top, and clouded here and there with shaded patches of the lighter or darker colors to suggest depth and translucency in the water. The fish in the background is done in black, mixed with white slip in varying quantities to represent the required tone. The corners of the mouth and touches on the slits of the gills should be touched with fine strokes of red brown to give effective contrast and value to the greenish grey tone which the fish will exhibit when covered with yellow glaze. The lake trout is done with dark blue in the deepest parts, with the gills and lighter parts of the back done in the same color lightened with white, and the high lights touched with light blue, and the very deepest shades discreetly touched with black, with which all the pupils of the eyes are also done. The sides and fins of the fish are done with olive green mixed largely with white, and the shaded parts with the same color mixed with a little red brown. The fish should be shaded perfectly plain and smooth at first and the spots and scales put on afterwards. The spots are red brown, touched lightly with chocolate in the darker places, and made greyer by admixture with a little light blue in the shaded part. The John Dory is done in chocolate in the shaded portions, with red brown fins and tail and red brown body. The gills are light blue, with lights in white. The spot on his body is chocolate touched with black, and ring round the spot pure white as are the eyes.

These parts must be done very thickly, as the glaze runs off the projections, leaving the effect of creamy white. In every case where there are greys or greens, a touch of Red Brown is very telling, and it will be as well to put a few fine and careful touches in the gills and corner of the eyes of both these fishes. This should be dipped in yellow glaze.

The vase with the sand snipe is meant to be grounded in pale red brown—that is, the mixture given, lightened with about half its bulk of white. It can be shaded from the bottom with pure red brown. The breasts of the birds are pale olive green shaded into pure white, and the dark parts are black. The shadows on the ground are done with chocolate and white and the beaks and eyes are yellow.

It will be found a good method if shaded variants of any color is needed, as in the backs of these birds, to mix a range of tones beginning with pure black, then two of black to one of white, one and one, two of white to one of black, three, four, six, ten, twelve, and twenty parts of white to one of black (or any other color) and the relative tone required will then be easier of selection than mixing as you go on. For treatment in white mat glaze the same colors and methods should be employed as for the glossy yellow glaze, except that the contrasts between the lights and darks should be more accentuated—the darks should be darker and the lights sharper and clearer. In the fish pot the sides of the lake trout should be done in yellow shaded with olive green, and touches of dark yellow may be introduced in the fins. The whites of the eyes must also be done in dark yellow with the lights in pure solid white. The bird vase must be grounded with red brown, shaded at the bottom into chocolate, and the high lights in the birds must be put in very solidly with white lightly tinged with light blue. The shadows on the white bodies should be done in pale blue softened with a mixture of about one-sixth its bulk of olive green. The rest should be done according to the instructions for yellow transparent glaze



## KERAMIC STUDIO

but care should be taken to exaggerate the contrasts between the lights and darks.

This also applies to the use of green mats. As a general rule, decorations under green mats should have a greater preponderance of browns, as the blacks and blues have a tendency towards coldness and harshness. The dark blue should be sparingly used under the green mat, except in cases where an electric or slaty blue is needed. In the fish vase, the John Dory might be done entirely in variants of red brown and chocolate, with the gills in yellow, and the high lights very sharp and prominent, and the edges of the lights worked into sharp ridges. The treatment of the bird vase for green mat should be exactly the same as for white mat, except that in the shading of the white part of the birds' bodies, chocolate should be substituted for pale blue and olive green. The dark patches on the heads, breasts, backs and wings of the birds should be done in chocolate shaded with pure black, and lightened in the pale parts with a very small admixture of white slip. The legs and beaks are in yellow, smartly and sharply touched with white. One thing should always be born in mind, and that is that effects must be obtained rather by contrasts of light and shade than attempts to get color effects. If the effect is almost pure monochrome, with a few discreet touches of contrasting color, the coating of glaze will pull the whole design together and give coherence and richness to the whole piece.

## MOUNTAIN LAUREL (Page 3)

*Treatment by Jessie Bard*

CAREFULLY sketch the design in. Paint the leaves in first with Apple Green and Yellow for the lighter shades and shade them with Shading Green and a little Moss Green. Stems are of a reddish tone; for this use Blood Red and Apple Green; shade stems with two parts Blood Red and one part Violet.

Wash in the centers of the flowers with Lemon Yellow and just a touch of Apple Green, the tip edges of flowers with thin wash of Rose. In this study the flowers have a delicate outline of Fry's Grey for Flesh.

The background may be put in the second fire. Use Apple Green for general tone used very thin; add a little Violet to it for under the blossoms. Touch up flowers where the design needs strengthening. Stamens are made of Yellow Brown and a little Brown Green.



## PUFF BOX (Page 8)

*Treatment by Jessie Bard*

LAY in stems, leaves, outline of blossom and all dark parts on lid with Gold.

Second Fire—Flow Opal Lustre over all background quite heavy. It does not matter if it is not very even; it helps to give a more pleasing effect.



VANITY OF VANITIES—D. M. CAMPANA

**V**ANITY of Vanities. The present decorative plaque represents the frailness of youth and vanity. The figure reclines over the urn of past memories, of past triumphs, of which nothing remains but the ashes. The symbol of Vanity is represented by the suggestion of a conventional Peacock feather, complying with the round shape of the plaque. The coloring of the decoration is as follows: The general shading is in a bluish violet, and

the outlining in black, and the general light tint in Imperial Ivory, applied all over in the last firing. The outlining is applied in the first firing, the violet shading in the second, and the general tint on the third. The dark eye of the peacock feather is made in peacock green, rather heavy. The general color effect of the whole plaque is new, artistic and very odd, and the subject being in flat tones can be easily reproduced. Figure painted from life.

## BOWL, MOUNTAIN LAUREL (Page 9)

*Treatment by Jessie Bard*

TRACE in design. Paint Fry's special oil over all dark parts of design and bands. When dry dust with mixture of two parts Copenhagen Blue, one part Deep Blue Green, one part Banding Blue, one part Pearl Grey, clean edges well and fire.

Second Fire—Oil all over medallion and dust with Pearl Grey and just a touch of dry Blue Green.



## SHOP NOTE

We have a letter from L. Reusche & Co., stating that they are about to remove from their present address at 6 Park Place to an attractive location at 12 Barclay St., a few doors from Broadway. This places them right among the white china importers.



## DUQUESNE CERAMIC CLUB

Miss Myra Boyd was re-elected president of the Duquesne Ceramic club, the other officers elected at the same time being the first vice-president, Miss Marion Cowan; second vice-president, Mrs. Albert Pettit; secretary, Mrs. L. S. Price; treasurer, Mrs. William C. Moreland; directors, Mrs. Ray Motz, Miss Elizabeth Scroggs, Mrs. Robert I. Dadds, Mrs. Ida Day Supman and Miss Henrietta Agner.

The club was entertained at its annual meeting by Mrs. Moreland in her home in Wellesley Ave. Among the interesting reports given was that of the design class whose active working members show big improvement during the past year in the character of their work, especially in design. The club hopes to have its annual exhibition next fall during the first week in November instead of the last.



## ANSWERS TO CORRESPONDENTS.

MRS. H. F.—How to enlarge and apply a design: Divide your piece of china into as many sections as you think it should have, or if it is a border design the border should be in good proportion to the whole. In enlarging design for china, care should be taken not to make the units too large or they will look coarse; china should be daintily decorated except on large pieces such as jardinières, large vases, etc. It is sometimes necessary to add units, bands, etc, to the design to fill in rather than to spread out a design to make it fill a space. Let us use the bowl with mountain laurel, by Miss Sharrard, as an example. You may either do your work right on the piece of china or mark the space on a piece of paper and work on that. Decide how many of the figures you want on your bowl. If the bowl is large you might feel that five would be necessary. The figures should not be too far apart or it will look spotted. Or if the bowl is small three may be enough. Mark off on the bowl the length of the medallion that you wish. You will notice that the medallion is almost as wide as it is long. Drawing a square and placing the design in that would probably make it easier for one who has not studied designing. Draw a line through center of square. It will be necessary to only enlarge one-half of the design, the other half can be traced in. Draw a square around the original study also; it will help you to make comparisons. Sketch roughly the boundary of the design by watching the directions the lines take from the square in the original. Now begin with the center of interest, which is the blossom in this design. By using a small piece of paper for measuring, find out what part of the blossom comes in the center of the design, then mark on your measuring paper the length of the blossom and see what proportion it is to the length of the design. You will find it is not quite one-third of the length, so get that placed in your design. Now see what proportion the width of the blossom is to its length; it is about four-fifths as wide. Measure it off on your design, placing a mark where the width should be. You now have the size of the flower and it is a simple matter to draw the lines. Be sure to keep the character of the flowers by having the curves take the same angle. If you are doubtful about the angle of the curve, draw a straight line at the side of the flower in both your design and the original and you will see just

what relation the curve takes to the straight line. Always watch the proportions. Notice that the outer petal is one-third the size of the center petal. As much attention should be paid to the spaces and forms the background makes as to the design. Draw your small blossom next. Watch the space between it and the dividing line in the center, also the space between the two blossoms and the angle of the blossom. Now fill in your stems and bud. Notice that the bud comes just to the center of the large blossom. Decide on the width of the outer leaf and draw it in carefully. True up all your lines very carefully either with pencil or India ink. Make a careful tracing of one-half of the design, reverse it and trace in the other half.

MRS. E. LE S.—It is not proper to put a monogram with the realistic but would be all right with the conventional. China having any decoration on at all, whether painted by hand or stamped on, is decorated china, so that all hand painted china is decorated china but all decorated china is not hand painted.

S. READER.—Use about one-eighth part flux to Fry's Pompadour for tinting.

MISS B. N.—For list of china painting materials see Miss Ehler's first lesson in china painting in the March and April numbers of KERAMIC STUDIO. The Seiji or Celadon ware is carried by Marshall Field Co. of Chicago, also W. A. Maurer, Council Bluffs, Ia., Wanamaker's in New York, and can also be found in some of the Japanese stores in the larger cities.

MRS. D. C. B.—The belleek vase, which is too tall for your kiln, can be fired by leaning it just as much as it requires to get it in the kiln so that it will just touch at the rim on the top; care must be taken so it stands firmly. A small stilt can be put on each side of it at the bottom so it can not roll.

MRS. M. O. L.—Glass is fired at a very low temperature, very much less than a rose heat; hardly allow the kiln to become red all over.

MRS. L. A. S.—Mix enough oil of tar with the silver in powder form so that it barely holds together and then add turpentine. Gold can also be had in powder form and is mixed the same way, but most people prefer to use it ready mixed, the powder is usually a purer gold, however.

J. L. D.—Most people use the mat colors now, as they are very satisfactory, instead of the process you speak of. Oil the surface as in the directions given in the lesson on oiling by Miss Bard on page 269 of the April number of the KERAMIC STUDIO and dust with the mat colors, which can be obtained from any art dealer. The dark blue is Mason's Mat Wedgwood.

MRS. M. E. M.—The answer to J. L. D. in this column also answers your question.

H. M. H.—If your gold is not underfired you must be using unfluxed gold; your slabs must have become mixed in some way. Try a new box and see if it does not come out all right. You may come across a box occasionally that has been marked wrong. Gold always makes a piece more attractive and if it is put on well and gone over twice it wears very well.

B. W. R.—Your trouble must be that the silver was put on too heavy; it should be put on twice with a very thin wash. Try firing very hard and burnish as well as you can and then put a thin wash of Hasburg's white gold over it; you will find this a very satisfactory silver. Carnation and Pompadour come out a good deal like rose if used thin. The color did not affect the silver, but silver sometimes affects colors touching it.

L. M. D.—You will find the banding wheel indispensable in your conventional work. If you have the small table wheel place it on a chair or anything to bring it about on a level with the table. Place your plate as nearly in the center of the wheel as possible, rest the right arm comfortably on the table, revolve the wheel with the left hand on the pivot of the wheel, hold the second finger of the right hand perfectly steady at the edge of the plate and while revolving see that the plate is the same distance from your finger all the way round. It is very necessary to have the plate perfectly centered. Use a long-haired brush that is made especially for banding. Fill the brush with the desired paint and holding it over the band revolve the wheel under it. The brush must be held perfectly still. The art in banding is to hold the hand very steady. It will take a little practice at first to be able to use the wheel.

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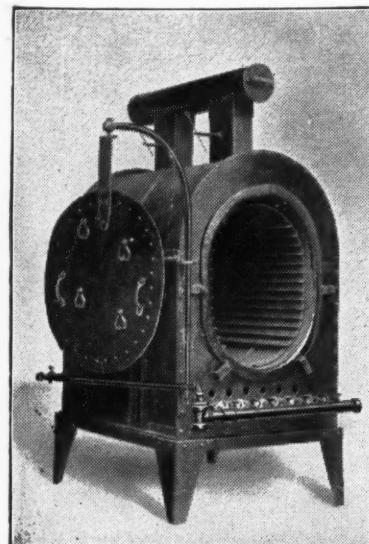
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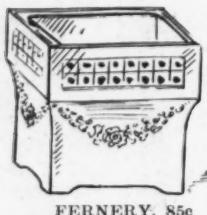
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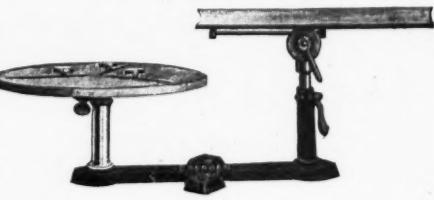
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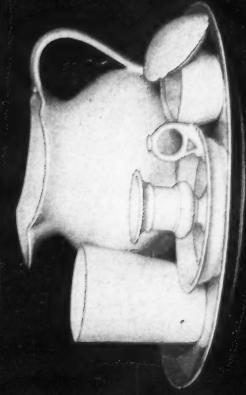
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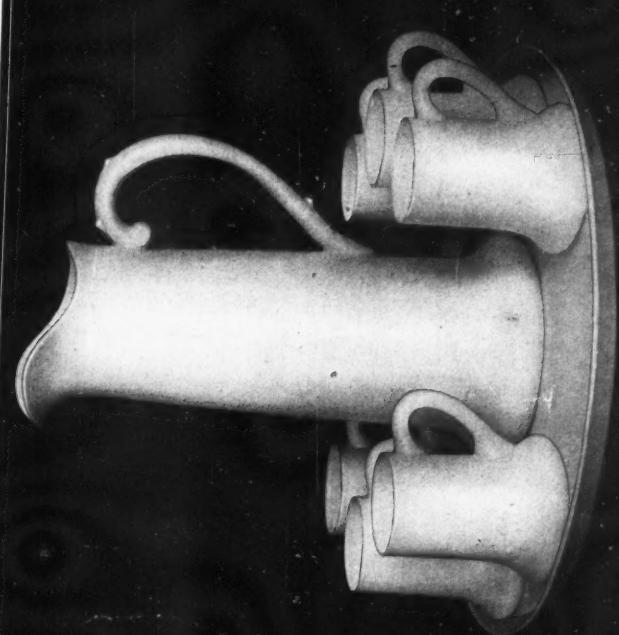
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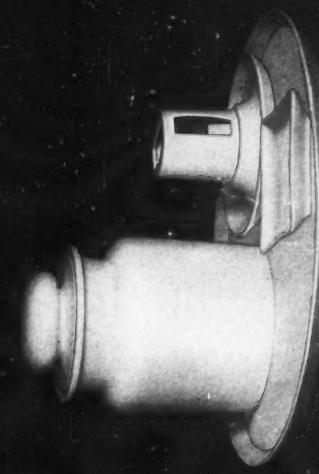
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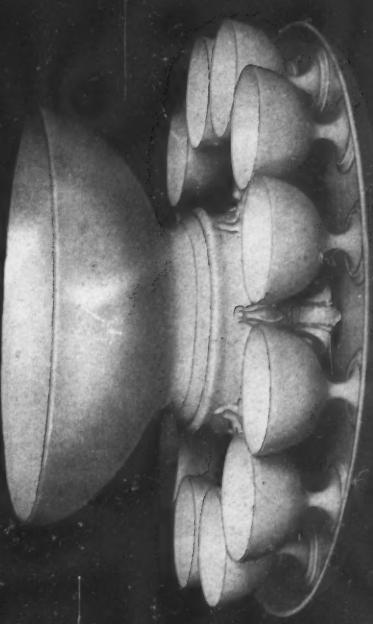


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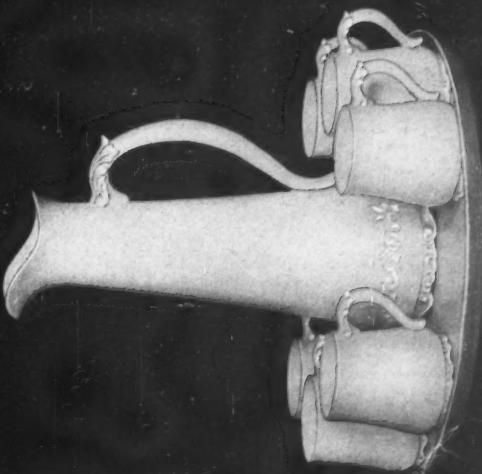
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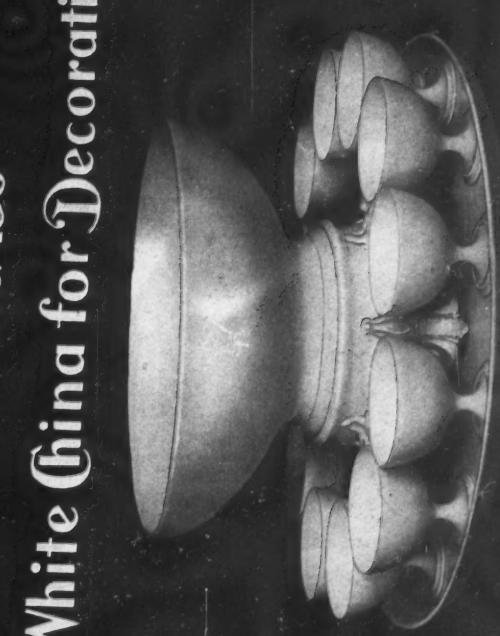
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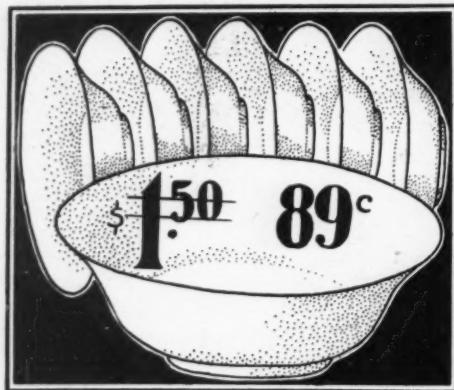
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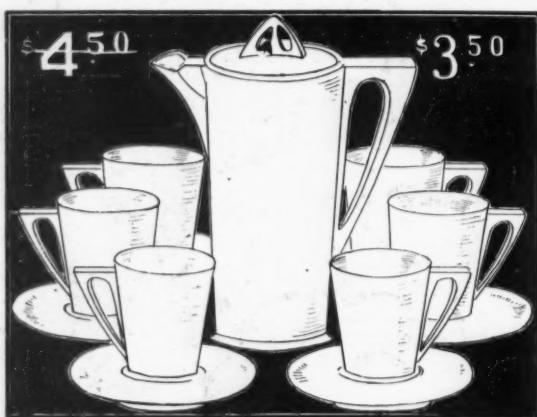


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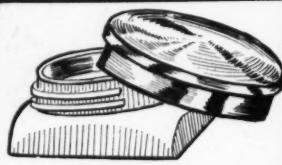
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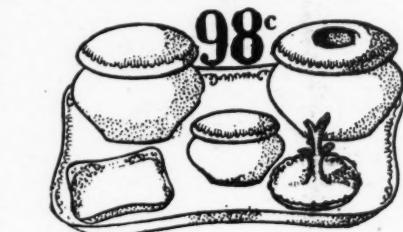
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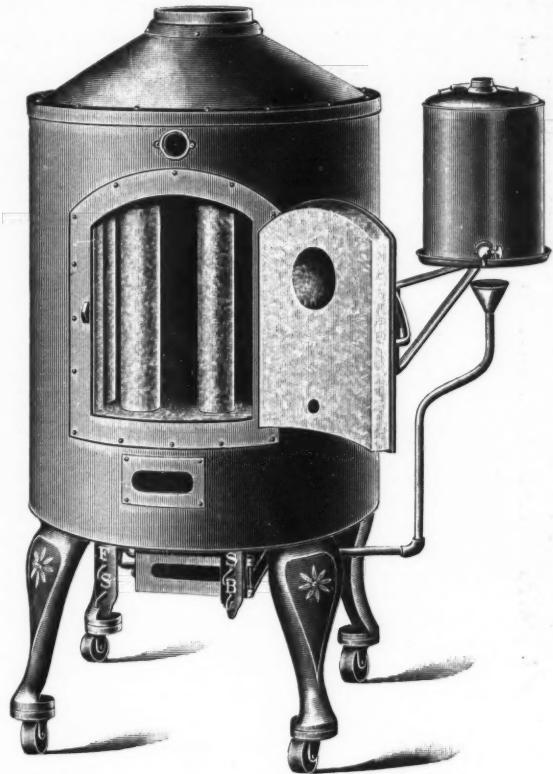
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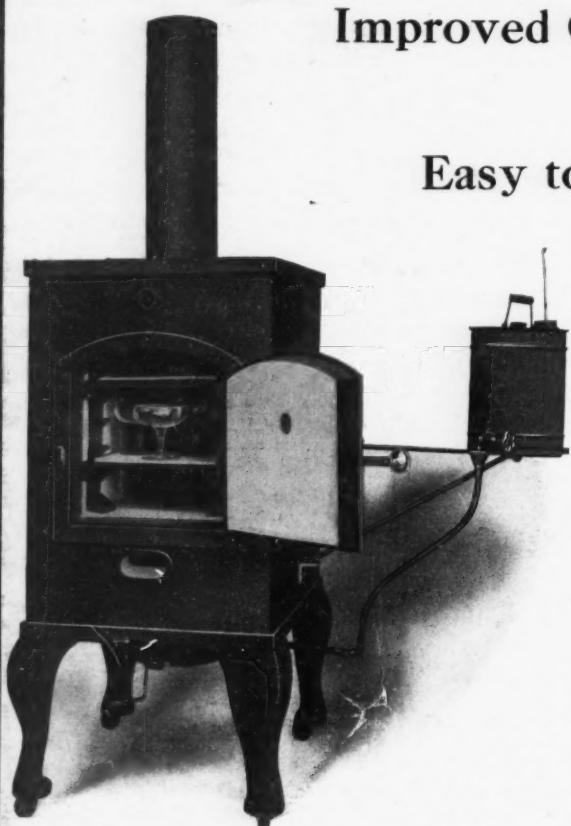
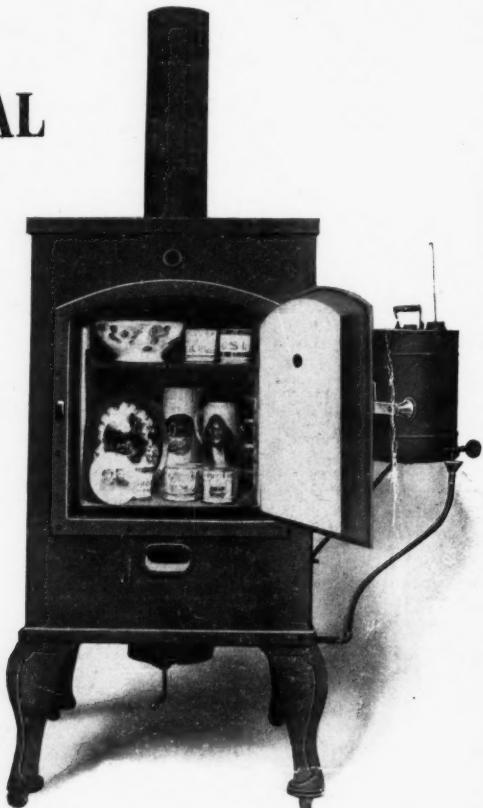
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